

World FILM news

AND TELEVISION PROGRESS

6d.
JUNE 1936

VOL. 1 NO. 3

INCORPORATING CINEMA QUARTERLY

MONTHLY

★ **COLOUR WON'T STAND DIGNITY**

★ **REVIEW OF REVIEWS**

★ **STEREOSCOPICS PUZZLE SPAIN**

★ **HOLLYWOOD PLAYS OSTRICH**

★ **WORKERS USE HIDDEN CAMERA**

GRACIE REVEALED



GREEN PASTURES

VAL GIELGUD

MICHAEL BALCON

ELSIE COHEN

GEORGE AUDIT

ANDREW BUCHANAN

VICKY

IVOR MONTAGU

D. G. BRIDSON

SCRAMBLED HISTORY

WHAT AUDIENCE FOR TELEVISION?

ROBESON CRUSADES IN NEW FILM

PHILIPS-MILLER



★ Instantaneous playback.

★ Direct monitoring from finished track.

★ Film non-light sensitive.

★ Twin heads permit continuous or simultaneous recording, also re-recording or duplicating.

★ Linear response 30/10,000 cyc.

★ Entire film path visible during recording.

★ PHILIPS-MILLER FILM REQUIRES NO PROCESSING.

PHILIPS CINE SONOR

Prop. PHILIPS LAMPS LTD.

147 WARDOUR STREET
LONDON, W.1
Telephone: Gerrard 6732

"THE MARCH *of* TIME"

THE MARCH OF TIME keeps marching on from triumph to triumph in its box-office appeal. And now one in every four theatres in England, Scotland, Ireland and Wales make it a regular feature—meaning "The March of Time" No. 7 will be shown on 800 screens throughout the British Isles.

"MARCH OF TIME" NO. 7

England is in the limelight, for "The March of Time" has focussed the world's attention on

BRITISH HOLLYWOOD

It shows the giant strides in the growth of the British film industry while presenting intimate glimpses of outstanding directors and stars. It constitutes the screen's greatest tribute to the triumph of British film makers. "THE MARCH OF TIME" NO. 7 also includes

THE CIVILIAN CONSERVATION CORPS

the movement which is helping to solve America's unemployment troubles and

FRENCH GUIANA

showing unfamiliar scenes of life amongst the convicts on Devil's Island.



...TIME MARCHES ON



Sails on June 27

TO STOCKHOLM, HELSINGFORS, COPENHAGEN & OSLO

13 Days . . . from 20 guineas

On July 11

TO ZOPPOT (for DANZIG), HELSINGFORS, STOCKHOLM
AND COPENHAGEN

13 Days . . . from 20 guineas

Five other cruises in July and
August by Orion and Orontes

ORIENT LINE CRUISES

MANAGERS: ANDERSON, GREEN & CO., LTD.

5 FENCHURCH AVENUE, LONDON, E.C.3

West End Offices: 14 Cockspur Street, S.W.1

and No. 1 Australia House, Strand, W.C.2

Telephones: Man. 3456 Whi. 6981 Tem. 2258
or Agents

IMPERIAL INSTITUTE CINEMA

*Empire programmes of Life, Scenery and Indus-
try, for schools and all those interested in the
countries of the British Commonwealth of Nations*

DAILY:—10.15 and 11.35 a.m., 2.15 and 3.35 p.m.
(Sundays 2.30 to 6 p.m.)

24th to 30th May—Canada—King Log;
Australia—Oranges, Sugar Growing.

31st May to 6th June—The Story of the
Wheel—John Atkins—Making the
most of our Coal—Niagara Falls.

7th to 13th June—Telephone Workers: In
the Land of the Red Blanket—
Transkei Natives.

14th to 20th June—The Port of London;
The Country Comes to Town.

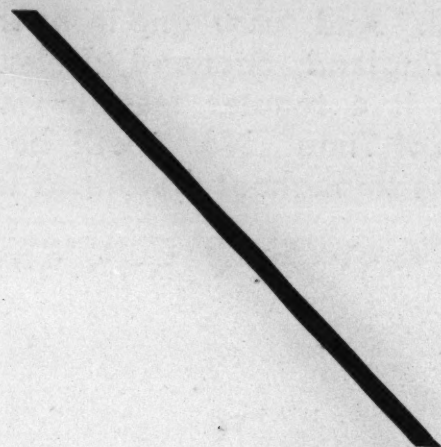
**SOUTH KENSINGTON · LONDON
S.W.7**

KENSINGTON 3264

POLYTECHNIC THEATRE

REGENT STREET, W.1 Manager: ARTHUR LESLIE

IF IT'S AN UNUSUAL
PICTURE



IT'S AT THE
POLYTECHNIC

SEATS BOOKABLE.

BOX OFFICE 10-10 or LIBRARIES

Telephone: Langham 1744-5

FOLLOW THE PROGRAMME OF

LONDON'S FOREMOST
REPERTORY CINEMA

REVIVALS OF
THE WORLD'S GREATEST
MASTERPIECES

CONTINENTAL AND
UNIQUE FILMS

also

PREMIÈRES

Now: SEASON OF GREAT RUSSIAN
FILMS, including

"BED & SOFA" (A)

(By special permission of the L.C.C.)

THE
F
O
R
U
M

Monthly Programme sent FREE on receipt of name and address.

VILLIERS STREET, CHARING X

1-11 p.m. SUNDAYS 6-11 p.m. TEMple Bar 3931

UP TO THE MINUTE

BESTLAB

FILM PROCESSING

GEORGE HUMPHRIES & CO.

71-77 WHITFIELD STREET, TOTTENHAM COURT ROAD

LONDON, W.1

'PHONE:

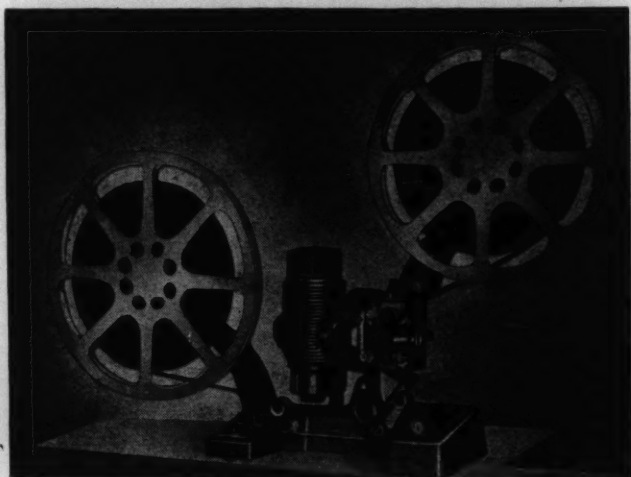
MUSeum 0302 (4 lines)

TELEGRAMS:

BESTLAB, RATH, LONDON



YOU CAN BE
SURE OF
SHELL



FILMO 129 16 mm. PROJECTOR

The 750 watt lamp combined with high efficient optical system provides exceptionally brilliant illumination. The 1,600 foot film capacity is sufficient for one hour programmes without a stop.

Streamlined base and new "fore and aft" placing of reels. Standard lens may be changed at any time. Two-way tilt easily manipulated. Manual framer. Fast power rewind. Film reverse. Still projector device. Pilot light. Adequate cooling.

FILMO 129A, with 2-in. F/2 lens, 750 watt line voltage lamp, 1,600 ft. take-up reel and 10 ft. current supply cord.

FILMO 129B, with 2-in. F/1.65 lens, 750 watt 100 volt lamp, 1,600 ft. take-up reel, resistance and voltmeter.

FURTHER DETAILS OF THESE AND OTHER FILMO MODELS CAN BE HAD ON REQUEST TO THE MANUFACTURERS.

320, REGENT ST., LONDON, W.1

PHONE: LANGHAM 4376

Also at Chicago · New York · Hollywood

TRAVEL INTEREST CARTOONS NEWS

These subjects make up a typical hour's entertainment at the Tatler—the theatre that specialises in non-fiction and documentary films.

PRICES:
6d. & 1/-

A
GAUMONT
BRITISH
THEATRE

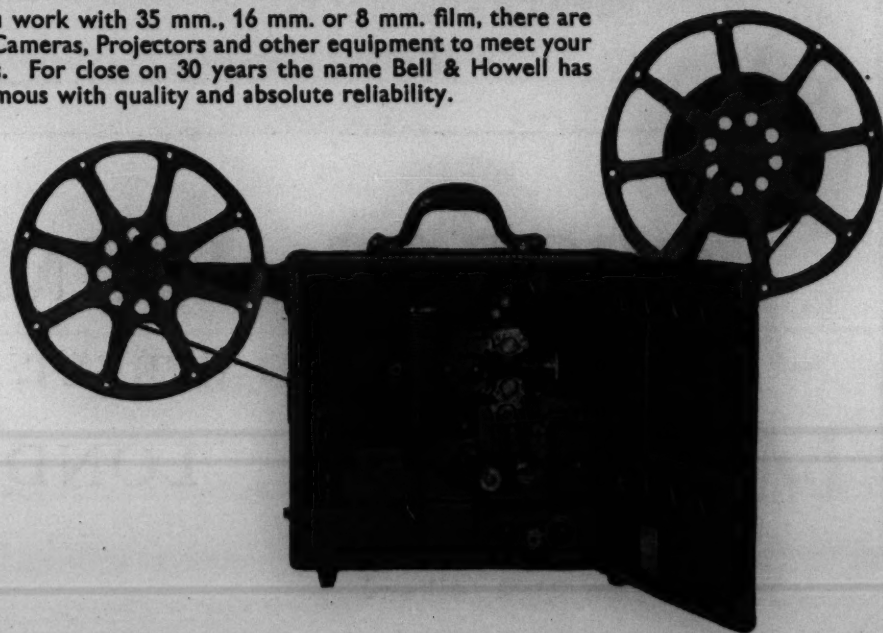
TATLER THEATRE

CHARING CROSS ROAD, W.C.

BELL & HOWELL COMPANY LIMITED.

*The World's Largest Manufacturers of
Cinematograph Cameras and Cine Equipment*

Whether you work with 35 mm., 16 mm. or 8 mm. film, there are Bell Howell Cameras, Projectors and other equipment to meet your requirements. For close on 30 years the name Bell & Howell has been synonymous with quality and absolute reliability.



Above is Bell and Howell's 16 mm. Home Talkie Outfit—the Filmosound. The direct lighting system of the famous Filmo J. S. projector gives 750 watt illumination—with a picture big and bright enough for an auditorium of 2,000. Aero-dual cooling preserves the film and the lamp. Automatic framing. Electric governor ensures constant speed. The incorporation of every refinement known to sound movies guarantees perfect co-ordination of picture and sound. The powerful amplifier delivers 15 watts of undistorted output, providing ample volume. The film sound track touches nothing, so that it remains clear and free from scratches. All controls are simple and conveniently placed.

world **FILM** news

AND TELEVISION PROGRESS
(INCORPORATING CINEMA QUARTERLY)

THIRD NUMBER

Editor H. N. FELD. Associate Editor NORMAN WILSON.

JUNE 1936

GRACIE'S ARTISTRY REFLECTS PSYCHOLOGY OF THE MASSES

by Joanna Macfadyen

GRACIE FIELDS, the unique professional amateur, is not an actress; she is a single-personality act. She gives unvarying performances of herself pleasing herself, and ten million English men and women so fully share her taste in humour, songs, dress and social outlook that, by her films alone (largely in the North of England) she earns more per picture than any Hollywood star.

Her films, music-hall appearances and radio performances all dramatise for this particular, and exclusively English audience their ideal of high spirits, and the "good sort": the hearty, reliable person without irony or wit—a favourite character in England with which hordes of English identify themselves.

Spare Time Fairy

Her clothes are chosen by herself; she owns a mid-twentieth century baronial hall near Brighton and a villa at Capri, and runs a children's home out of her own pocket, much of the money being the proceeds of her photograph used for advertising purposes.

The majority of her audience would do and have all these things if they were a Gracie Fields. These things spell for them comfort, glamour (undefined), and the satisfaction of the enormous British capacity for the true-fairy-story sentimentality, *Babes in the Wood* and all. She has worked hard all her life (her audience understand hard work), and she is generous to a degree. These human links are a strong bond with her thousands of fans.

Home Made and Wholesome

She is always "U" certificate; her jokes are for entire families. They do not ask for good singing, they want *songs*, and these are written strictly to her taste, and are generally overflowing with some form of self-pity. Gracie knows to a split second when to dissolve the self-pity into the British "grin-and-bear-it" mood.

These people do not care what the west end of London likes for its entertainment. American jazz and singers? Haughty stars in white ermine, floating through beige palaces? Lubitsch? (Garn!) Gracie's act, in whichever medium she appears,

puts the men in a hearty family mood (no vicarious illicit love affairs here), the women adore her (they share her dress taste, there are no envious wish-fulfillments; nor are wrecked marriages the basis of her entertainment), and the children enjoy the general racket.

Epitome of Wakes

She is the apotheosis of all the pleasure of their annual week's holiday from the mills; the clown member (of any family) who can be relied on to chase away the blues. She was a mill girl, and now she has made good, and, still one of them, she cajoles and marshals them into solid ranks of idolisers who invest their pennies in her personality, and understand and like what they get.

She is a product of the English industrial revolution; the entertainer who knows all about the seamy side of the lives of her kind, but, probably unconsciously, shares with them the philosophy of doing anything, even singing nonsense sadly, rather than thinking angrily, and probably impotently, on the why and how of their colourless everyday.

MUSIC HALL FAVOURITE
WHO SPONSORS ART FILMS

GRACIE FIELDS' real name was Stansfield. Born 1898 in Rochdale, Lancashire. At the age of thirteen sang in the local cinema; and later, in an attempt to "get on the stage," repeated this performance outside an actors' boarding house. Unsuccessful, she became a mill-hand. Eventually attached herself to a small touring revue (in which Archie Pitt was the principal comedian) and from this she and Archie Pitt toured their own *It's a Bargain* in the north of England for two and a half years, followed by *Mr Tower of London*, which ran for 4,000 performances without a break. She then toured in Archie Pitt's productions, *By Request* (three years), *The Show's the Thing* (which included a year in London), and *Walk This Way*.

Made First Film in 1931

Her first film, *Sally in Our Alley*, was made in 1931. Thereafter *Looking on The Bright Side* (1932), *This Week of Grace* (1933), *Love, Life and Laughter* (1934), *Sing as We Go* (1934), *Look Up and Laugh* (1935), and *Queen of Hearts* (1935).

Last year she financed the production of *Riders to The Sea*.



FILMS OF REAL LIFE PAY SAYS WILL HAYS' REPORT

By F. D. Klingender

Advance notices of this year's report prepared by Will H. Hays for the directors of the Motion Picture Producers and Distributors of America, stress the remarkable note of optimism and praise for the achievements of the industry that characterises this document.

"The new standards of artistry attained by the screen this year," the report states, "are a tribute to the creative personnel of the industry."

"Conclusions reached by competent critics and commentators of the Press are to the effect that there is more intellectual distinction in the movies than ever before;

"That the new productions have exceeded in quality the most optimistic hopes;

"That pictures of historical significance are ever on the increase; that the screen has shown its ability to portray the highest concepts of the human mind. . . .

"That *honest and compelling themes are predominating in the outstanding pictures. . . .*

"And that the industry is performing a great experiment that will help to determine whether the screen is the universal entertainment medium for the expression of the highest forces of art and drama."

The outstanding fact about this judgment, the general justness of which is scarcely open to doubt, is that ever since the problems of real life forced their way on to the screens in the heat of the recent crisis, the old, utterly irrelevant, penny-dreadful type of film no longer pays. The great mass of picture-goers demand themes that are in some way related to their own experience and give expression to their aspirations.

Attempts to return to the pre-crisis "escape" film have proved an utter failure. A careful study of the different types of picture-goers and their characteristic feelings and desires is now an essential preliminary for successful production.

Yet at the same time:

"The question of public order, of public good, of avoiding the inflammatory, the prejudicial or the subversive, is a problem of social responsibility everlastingly imposed upon those who would produce, distribute and exhibit pictures to a universal audience of 80,000,000 men, women and children in the United States alone. The distinction between pictures with a message and self-serving propaganda which misrepresents the purpose of the entertainment screen, is one determinable through the processes of common sense."

Here, then, to the criterion of honesty and the compelling force of artistic truth is added the American censor's criterion of public order and public good. It is clear that these two sets of criteria need not necessarily always coincide. Many pictures of the highest integrity and truthfulness will be beyond the censor's conception of public good.

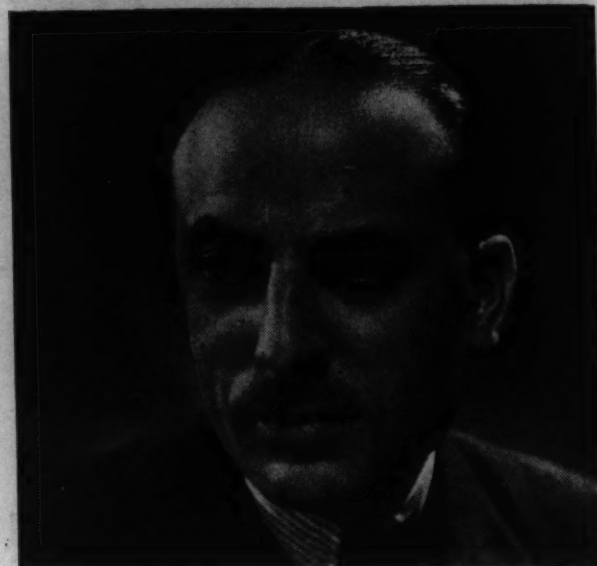
Nor is that all: this latter conception itself is not a constant quantity; it changes with the changing political situation, and in the event of a

move towards greater political reaction there can be no doubt that many films that would now be allowed to pass, would be rejected.

Thus the success of the experiment that will determine, in the words of Will Hays, whether the screen is "the universal medium for the expression of the highest forces of art and drama" depends not on the artistic personnel of the film industry alone. It depends to a large extent on the general trend of political and social events and on the degree to which the powers in control of the industry align themselves with the forces opposed to the interest of the great mass of picture-goers.

But since it is now demonstrated beyond question that the most successful pictures are the most truthful ones, it follows with equal certainty that, if there is a trend towards greater reaction and if the film executives side with the forces of that reaction, they will undermine the very basis of integrity and truthfulness that alone can make the film a medium for the highest forces of art and drama.

The degree to which the American film industry can succeed in attaining the level of artistic quality to which it aspires and on which its economic success depends, is thus seen to be contingent on the degree of freedom allowed to a genuine expression of the feelings and aspirations of the great mass of the people under the conditions of American capitalism.



MICHAEL BALCON, director of productions of the G.B. Film Corporation, entered the film industry in 1922. Before this he was secretary to the General Manager of the Dunlop Rubber Company.

"Mick," as he is known to everyone in the industry, started his film career with his own company, "Film Advertising Services." Later he founded Balcon, Freedman & Saville to make "Woman to Woman" at the old Paramount Studios, Islington.

Next, he formed Gainsborough Pictures, taking over the Islington Studios completely.

With the formation of the G.B. group he was invited to become, not only a director of the company, but director of productions as well. He will be forty on May 19th.

G.B. Goes International

By Michael Balcon

The growth of the film industry in this country during the past few years, and the welcome extended to British pictures, not only in our own Dominions but in the vast American market, have proved beyond doubt that in order to progress still further we must pursue a production policy ever less and less parochial and more and more international in appeal. "Internationalisation" sums up G.B. policy.

This we are trying to bring about in a number of ways. For some time past I have made frequent journeys to America, where I have signed up not only famous film artistes, but also writers and directors; arrangements have also been made for certain American producers, with whom I have entered into what amounts to an "exchange of talent" system, to obtain the services of the finest representatives of our own studio roster.

You will see this policy manifested in films on our present production schedule. *The Great Divide*, based on incidents during the construction of the Canadian Pacific Railway, with Richard Arlen heading the cast; *Seven Sinners*, a story of a gang of gun-runners, with Edmund Lowe and Constance Cummings; *Secret Agent*, with Madeleine Carroll, Robert Young and Peter Lorre; *It's Love Again*, in which Robert Young plays leading-man to Jessie Matthews, whose

popularity in America is tremendous; *Soldiers Three*, for which Victor MacLaglen is shortly paying us a visit from Hollywood.

These, and many more, are conceived, written, cast and produced with constant thought, from first to last, of our ultimate aim; and that is to produce pictures with the greatest possible appeal to the greatest possible audiences in all parts of the world.

Furthermore, we now have our own distributing organisation in America; and the success shown by their efforts, after little more than a year's existence, proves beyond any doubt that the policy of "Internationalisation" is the right one.

Stars from the States

American audiences have shown that they are eager for British pictures. They appreciate the fresh angles on life which we present to them; the letters from admirers in the United States received by our artistes—generally most constructive and intelligent, these letters—prove that British players can easily gain the affection of the American film-going public. But the quickest way in which to popularise our artistes and productions in America is undoubtedly by the inclusion of established American favourites in our casts, as well as the expenditure throughout every stage of production of much careful thought on the modifications and "twists" of treatment which will most appeal to audiences outside this country.



Robeson finds Human Story of Negro Freedom in Slave Legend

By HARRY WATT

Paul Robeson, who is now working on his new film, *Song of Freedom*, feels that in it he is representing the negro race and overcoming the colour prejudice. He feels this not because he is conceited, but because he realises he is the most publicised negro in the world.

It was only because the film presents negroes as ordinary human beings, and not the caricatures they are invariably shown in American films, that Robeson consented to make it. He has turned down many offers because he felt they did not show the negro in a sympathetic light.

The story of *The Song of Freedom*, Paul Robeson's new film now being made at Beaconsfield by Hammer Productions, is based on an African legend told to Robeson by Major Claude Wallace when they were working together on *Sanders of the River*. Robeson, although he has never been to Africa, is a keen student of the folk-lore and history of the African people. He was very interested, so Major Wallace and Miss Dorothy Holloway, one of the casting directors of London Films, made a scenario of it.

It tells of an African queen who was in the pay of the Portuguese in the slaving days. Her tribe find her out and kill her. Her son and his wife fly up to the Portuguese, taking with them the carved disc worn only by the chief. The Portuguese callously sell them into slavery, but always their descendants hand down the disc, not knowing its significance. Robeson is discovered as the last descendant, a labourer in Cardiff docks, still with the royal disc. He sings to a queue, is heard by an impresario, becomes famous, learns the story of the disc from an anthropologist when at the height of his success, and giving up everything, goes to Africa to look after his people.

On the set Robeson dominates everything. Not only because of his size and dignity, but because of the sincerity he puts into his acting. Off the set Robeson is always willing to talk at length on his screen personality.

Despite many criticisms, Robeson has always believed his previous film appearances have done something for the negro. American negroes were furious at him wearing a leopard skin and "going savage" in *Sanders of the River*. Robeson's answer is that he did it to show that the negro, in appearance and demeanour, is the same all over the world.

Robeson, who recently had long conversations about film technique with Eisenstein and Pudovkin in Russia, has an ambition to make a film of the history of one of the great African peoples, like the Basutos. What a King Premph he would make! But let him beware that it doesn't become just another piece of "far-flung" stuff! Mr. Robeson's ideals are apt to get lost in the rough-and-tumble of the film studio.

Paul Robeson still cannot quite realise why all the fuss is made about him. The proudest moment of his life was when certain student bodies at Edinburgh University asked him to stand as their representative for Lord Rector. He refused at once through sheer embarrassment! But he felt deeply honoured. As he said, "I guess it made me feel that I had more than just a voice and a face and weighed two hundred pounds. It was sure nice of those boys."

Song of Freedom will be finished in a month's time. Mr. Robeson intends to stand by during the cutting period to safeguard the story as much as possible. Then he hopes to start on his greatest adventure. His first visit to Africa! Luckily, he realises now that many illusions will be shattered. But in such institutions as the University of Accra he hopes to find the bright promise of Africa's future.

Beast or Bird? Censor on Mae West

By GWYN LEWIS
in "SUNDAY EXPRESS"

Major Harding de Fonblanque Cox, known to intimates as "Cockie," appointed at the age of eighty-one by Lord Tyrrell, film censor, to act as assistant reader of scripts, raised a warning finger.

He said: "I shall preserve a perfectly open mind, but I will not countenance vulgarity. No, my boy, let us show clean films in the old country."

His enthusiasm grew as he continued, "I shall judge film stories as I would horse-flesh or a dog. I shall look for clean lines."

Major Harding Cox, educated at Harrow and Cambridge, a former M.F.H., life member of the Garrick and Leander clubs, authority on fishing in Bosnia and Herzegovina, spoke of Mae West.

He also spoke of the survival of the soul, his conviction that the aura lives on after death, and his grave doubts whether the ego survives.

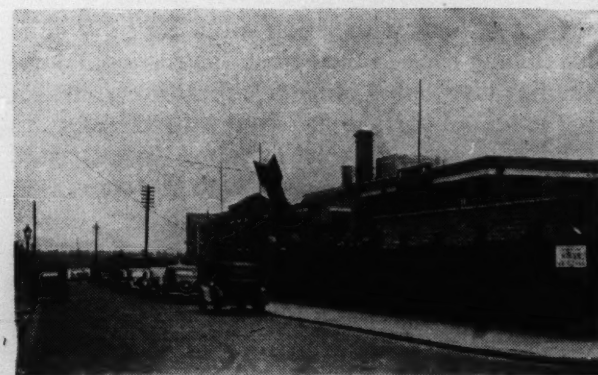
But Mae West came first.

He said: "I am a man of the world, a broad-minded fellow, and they used to say I was a good judge of women. Personally, I think Mae is interesting as a curiosity, but, as I say, I shall judge her as I would a horse, er . . . er . . . or, say, a fox terrier. You know I founded the Fox Terrier Club. I shall look for good clean lines."

He said: "I fall fast asleep if I try to work during the day, but can tackle any mortal thing at 4 a.m. I suffer from 'lethargica' inherited from my father. Lord Tyrrell understands my disability."

Major Cox adds: "When Mr. Glyn Lewis says I cannot keep awake, he has me all wrong, as they say in Hollywood. It is only when I am engaged in serious reading or writing that I am apt to be troubled with a peculiar form of 'lethargica,' probably due to eye-strain."

DISCOVERED WAGON



Arrow marks the spot

Reading in the "Daily Telegraph" the other day that the Museum of Modern Art in New York could not find a single copy of "The Covered Wagon" in all America, "W.F.N." thought it just too bad, and decided to do something about it.

As the result of their investigations they have found in London not only a shortened version still in use, but a duplicated negative!

The negative can be found at School Road, Acton. We give this information free to all Film Museums and collectors.

MEETINGS AND ACQUAINTANCES

ST. DENIS, imperturbable founder of the *Compagnie des Quinze*, is the star pupil of Jacques Copeau, director of the *Vieux Colombier*.

Both master and pupil are concerned with the dramatisation of legend and fairy-tale, and their projects are accordingly better suited to the stage than to the screen.

This explains the collapse of St. Denis's recent film contacts with Laughton, Clair and the G.P.O. Film Unit, and also accounts for his hopes of success on the English stage.

JACOBY, quixotic American director, who produced "Little Ol' Boy" and Sinclair Lewis' "Jay Hawker" in New York, is a strong believer in the realist method; after his studio experiences he prefers handling real people and natural material.

Asked what he had been doing in the States, he replied that he was a horse-thief.

GEORGES PERINAL, French ace-cameraman, has returned from his holiday to shoot the Korda-Laughton version of the life of Rembrandt.

Remembering the difficult bearing of some of his colleagues, one marvels that Perinal, gentle to a degree of timidity, has managed to carry his reputation through the superficial glories of his trade. His secret is that his only ambition is to remain a cameraman.

In the London studios Perinal is known as a man of few words. He compensates for his lack of English by an eloquent language of technical gestures.

MARGERY LOCKETT, public relations chief of G.B. Equipments, is one of the old stagers on the distribution side of educational films.

In her long association with Bruce Woolfe (stretching back to the British Instructional days) she has distributed films of almost every subject in the school curriculum, from natural history to solid geometry. Her latest job is to distribute film lessons to King Peter of Jugo-Slavia.

SZIGETI, one of the world's three greatest violinists, has a quality unusual in virtuosi; he



Early Screen Masterpieces Discovered in London Cellar

Buried away in cellars in Clark's Mews, near Shaftesbury Avenue, London, a veteran of the film industry works surrounded by one of the greatest collections of early films still existent. As you move from cellar to cellar you fall over films of John Bunny, Mary Pickford when she was the Biograph Girl, Charlie Chaplin and early Italian epics.

This veteran is Mr. F. H. Arton, F.Z.S., who has been in the business since 1900. Starting at the Crystal Palace with slides of the Boer War for Lieut.-Col. Bromhead, he soon progressed to films, and assisted at the People's Palace, Mile End.

Seeing the possibilities, he then bought a Prestwich projector and launched out on his own. Armed with twenty films, from 50 to 100 feet long, bought from a barrow in Farringdon Market, he started to tour the country. His first show, November 9th, 1900, at the Town Hall, Alton, Hants., was a flop.

The house was crowded at a penny a time, and

takes a very intelligent interest not only in the theory but the practice of the other arts.

He is anxious to make a documentary film on the technique of violin playing, but so far has been unable to get finance for it (*sic*). He believes very rightly that it would be box-office as well as interesting.

as the Boer War scenes flickered across the screen, martial music blared from a cylindrical gramophone record. Behind the scenes, Mr. Arton was gingerly controlling the supplies of oxygen and hydrogen gas that were the light source.

Suddenly the film went out of rack. There was no racking handle. The only thing to do was to stop the projector and adjust the film. But, unfortunately, as soon as the machine stopped the film burst into flames! Luckily no one was injured, but the Alton Town Council stepped in, and Mr. Arton moved on.

For many years he toured the country with his films, and unlike most exhibitors did not "junk" them. So he gradually accumulated his present vast store.

They have lain neglected by the film world for many years. Only when an occasion like the King's Jubilee comes along does Mr. Arton find his premises invaded by Wardour Street. Most of the early scenes of King George and King Edward in the Jubilee films were obtained from the Clarks' Mews vaults.

Almost too late, it has been realised that the early films are of value. At present working with Mr. Arton is Mr. E. H. Lindgren, of the British Film Institute. Going through tin after tin with the eagerness and care of an archaeologist, Mr. Lindgren is finding museum pieces for the National Film Library. Already early Keystone, Essanay, Vitaphone and Biograph classics have been found.

"FILM PRODUCTION"

With an Introduction by Alexander Korda

With his first book, "Filmcraft," Mr. Brunel performed a service to film production; it is still the most authoritative and lucid exposition of cinematic art, and it has the additional merit of being witty. In his new work he takes the student further and with the same gentle and happy encouragement. His advice is always stimulating and practical. At a time when Mr. Brunel was making a series of satirical films, he was described as the "Leacock of the Screen." Although he has apparently abandoned that role, the description seems prophetic; Stephen Leacock is a Professor of McGill University and Adrian Brunel is rapidly qualifying for a Chair of Cinematography. CONTENTS: Technique; Movement and Sound; Inspiration; Originality; Ambition; Treatment; The Right Angle; Clothes; Acting; Set Economy; Cost; Adventuring; Cruising; Reflectors; Art Direction; Assistant Direction; The Associate Producer; Casting; The Continuity Girl; Dialogue; Editing; Hairdressing for the Screen; Make-up; Screen Treatment; This Sound Business; Christian Names, etc., etc.

JUST PUBLISHED

From All Booksellers

NEWNES 7/6 net

ADRIAN BRUNEL

Catholic Agency uses Press as Film Censorship Weapon

That the Pope exercises a film censorship is strongly claimed by recent articles in the Austrian, German and Czecho-slovakian Press.

DOCIP, a Press service formed in Brussels by the Action Catholique du Film, is stated to be the organisation through which the Vatican censorship is disseminated to the faithful.

Religious partisanship tends to exaggerate the importance of DOCIP in this direction, but an investigation by W.F.N.'s Brussels correspondent reveals some significant facts regarding the cinematic activities of the Catholic Church.

DOCIP (Documentation Cinématographique du Presse) is a direct offspring of the Action Catholique du Cinéma, which has no objection to the cinema in general, but which fights against all films considered deleterious from the Catholic point of view. It also attempts to encourage better films. Its activities give no reason to suppose that there is a Papal Index of films (similar to that of books), or that there is any form of direct censorship from the Vatican.

DOCIP was formed because the influencing of the Press is considered to be one of the surest means of attaining the objects of the Action Catholique du Film. The Press can influence both producer and consumer.

The directors of DOCIP, Father Morlion and M. R. Lutyen, have got together a group of journalists writing in French, Dutch and German, all of whom specialise on films.

Critics' Card-Index

They have at their disposal an information bureau. This includes a card-index classification of films, which gives, in addition to technical details, a criticism of each film from the moral, artistic and box office points of view. There is also a library of biographical notes on all film personalities, a huge collection of books, periodicals and Press cuttings from all the European countries and the U.S.A., together with many stills, negatives, and blocks.

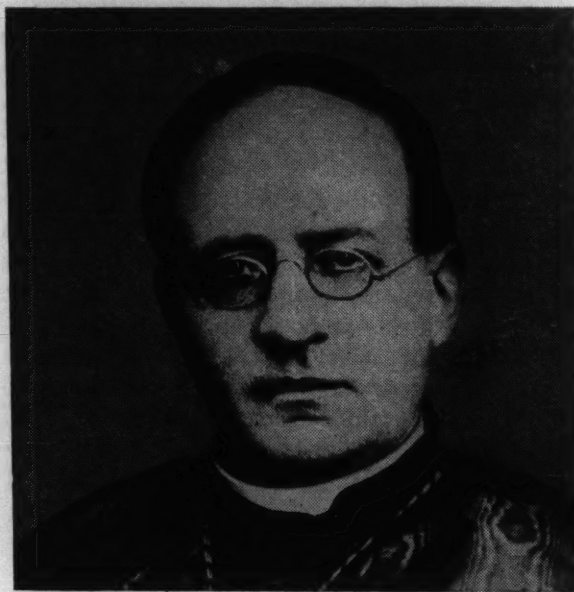
DOCIP distributes a weekly guide called *Cinéselection* (*Filmleitung* in Dutch, *Filmführung* in German). It contains a list of all the films running in towns or districts classified under the four headings of "U," "A," "Be Careful" (i.e., dangerous for the masses, but possibly all right for balanced or forewarned persons), and finally "Forbidden."

By local tie-ups, DOCIP can ensure the entrée for these judgments into local papers at least a day before the appearance of the films in question.

Moreover, its information is sufficiently useful to the Press in general to make it welcome. At

present it is used by some sixty papers or magazines, not only in Belgium but in other countries.

Relations between DOCIP and the Trade have not been continuously friendly. At Antwerp cinema owners demanded that the papers should not publish adverse DOCIP criticisms in the same issues as their own publicity matter.



His Holiness

Fearing loss of advertisements two papers cancelled the DOCIP service, whereupon DOCIP wrote to the Antwerp Exhibitors threatening a total boycott to be carried out through the local churches, public meetings, circulars to Catholics, Press correspondence, and all other possible means.

It is generally felt, however, in Catholic circles that DOCIP is not so strong as it claims, and that the ecclesiastical authorities dare not lend their support to such violent action.

In any case, the Action Catholique has, through DOCIP, gained a great measure of control over the cinemas.

It is not unlikely that it will now consider the question of entering the production field, although at present no action has been taken.

We are disappointed

That *Steamboat Round the Bend* did not get a London showing.

That the quality of recent Disneys has been so poor.

That the *March of Time* has not yet turned its attention to the depressed areas.

That we see so few Russian films nowadays.

That *Whom the Gods Love* (*The Life of Mozart*) has been put on in Paris but not in London.

That the programmes of Radio Luxembourg are not as amusing as the advertisers' announcements in the intervals.

RECIPE FOR AN EPIC by ALEXANDER POPE

W.F.N. is proud to announce that it has called in the services of Mr. Alexander Pope (1688-1744), whose smashing box-office success, "The Rape of the Lock" makes any statement from him of the utmost importance to scenario departments working on historical stories.

Mr. POPE writes:

"Take out of any old poem, history book, romance or legend, those parts of the story which afford scope for long descriptions. Put these pieces together and throw all the adventures you fancy into one tale. Then take a hero whom you may choose for the sound of his name and put him into the midst of these adventures."

"TO MAKE AN EPISODE"

"Take any remaining adventures of your former collection, in which you could in no way involve your hero; or any unfortunate accident that was too good to be thrown away; and it will be of use applied to any other person."

"MANNERS"

"For those of the hero, take all the best qualities you can find in the celebrated heroes of antiquity. However, do not absolutely observe the exact quantity of these virtues, it not being determined whether or no it be necessary to the hero to be an honest man. When you cannot extricate your hero by any human means, or yourself by your own wits, seek relief from heaven, and the gods will do your business very readily."

"LANGUAGE"

"You may give the venerable air of antiquity to your piece by darkening up and down with Old English. With this you may be easily furnished on any occasion by the dictionary commonly printed at the end of Chaucer."

We hope

That the news-reel companies will not untie the bonds of friendship they achieved in the aerial shooting of the Cup Final.

That Charles Laughton will enjoy being Rembrandt-lit in the forthcoming Korda film.

That Mr. Wells's next scenario will deal with present-day problems.

That the B.B.C. will follow up their "Meister-singer" programme with other full-length opera broadcasts.

That Lord Tyrrell managed to see the Peace Film at his local cinema.

TELEVISION MUST CONTACT THE INDIVIDUAL

Consider the radio services and the radio audiences now served. To the general audience the B.B.C. gives:

1. Respite from labour and a substitute for cinema.
2. Information on the events of the day.
3. A contact with London and a sense of being in the know.

To more specialised audiences the B.B.C. gives:

4. Education for the purposes of self improvement.
5. Education for purposes of civic improvement (often called propaganda).
6. Sectional services in music, education and information.

Where Radio beats Films

On this analysis radio performs a much wider and, in fact, a greater community service than film. Film does (1) brilliantly; fails dismally on (2) and (3); shuns (4); but is already, in documentary and instructional films, highly equipped for the performance of (5) and (6). The difference is interesting. On news and public affairs, and even on metropolitan gossip for the general audience, radio scores heavily, but it has authority. It really is in the know, and the people trust its knowledge.

Film Technique no Guide

If television follows B.B.C. tradition and practice, it is clear that only in services (1), (5) and (6) will it find a guide in cinema (i.e., in entertainment, documentary and instructional films). For the other services of authoritative news, intimate interview and public improvement, it will have to create its own technique.

The Rational Appeal

In close conjunction with these various services there is a difference in mood between film audiences and radio audiences.

The film audience is large, subject to crowd psychology, imposed upon, i.e., disciplined, by every trick of mass presentation. Publicity and showmanship create a glamour around stars and romances. *The atmosphere of the film theatre is one of escape.*

The radio audience is small, informal, intimate and essentially undisciplined. The radio has to win its way through a hundred distractions. *The radio audience must be talked over and won on the merits of the material if it is to be held.*

The radio appeal is, therefore, more rational; it is to the individual and his good sense. It is more informal and, except on exceptional occasions like the King's death, cannot build on a ready-made tenseness of atmosphere. Its art will, therefore, incline to the more ordinary and experiment may not pass too far from conversational level. It depends on a quick interest

in the subject matter—unless the full forces of publicity be used to create a special interest. Here again the radio must depend on ready-made interest. *It thrives, therefore, on the traditional, on the news of the day; it follows up rather than originates.*

News-value later

This suggests the need for a conservative policy in television. On the other hand the B.B.C.'s monopoly of authority and the belief that it really is in the know can be exploited further. Intimate interview and authoritative comment might be made the basic factor in the creation of a new style of reporting.

Against the film's glamour of showmanship the radio has the glamour of immediacy. This the newspapers had occasion to note when the King's death was announced. Television will, no doubt, in this matter seek the same immediacy as the microphone to-day, but not for some time. There is interest and not art in immediate things. The hotter the news-reels, the more foolish they are. No doubt it will be the same with television but the hot news will serve its evanescent purpose.

Moral as usual

But whatever the limitations of the medium in terms of informality, intimacy, etc., the usual aesthetic rules will obtain. *All arts are built by exploiting their limitations.*

BROADCAST OF "CAVALCADE" GIVES SCOPE TO FELTON

by Grace Wyndham Goldie

LOOK OUT for an adaptation of *Cavalcade* which Felix Felton is making, and which is going to be produced about June 22nd. Mr. Felton has already given us some highly successful experimental programmes. His historical reconstruction, "Sedgemoor" was marked by a unity of form and feeling rare in these things; his biographical sketch of De Quincey had a curious and unusual flavour which suited the subject. Both programmes owed much to an imaginative use of music. And it is just because Mr. Felton believes strongly in the importance of music in broadcast plays, and experiments with it freely, that everything he handles holds out a promise of freshness.

Music is so important to broadcast drama that any attempt to find new ways of using it must be valuable. It can link the action, provide a substitute for settings and costume, give us, as in "Sedgemoor," the effect of a battle, and, as in "Gallipoli," conjure up a vision of great ships moving out to sea. Above all, when finely used it can create for us the emotional values of a scene more surely than sight.

The loose form of *Cavalcade* offers Mr. Felton scope. His adaptation will give us a chance of comparing the stage, film and broadcast handling of the same story.

B.B.C. EVENTS OF THE MONTH

The Outside Broadcasts Department have arranged to cover the following national events: Wimbledon, Hendon, The Derby, The Queen Mary.

Arrangements have been made to relay from Covent Garden a certain number of operas during the present season, which opened on April 27th and continues till June 12th. The season is under the artistic direction of Sir Thomas Beecham. The London Philharmonic Orchestra will play at all performances.

May 19th, Mid.—Variety of Theatres: The New Theatre, Northampton.

May 22nd, Welsh—Recital of Penillion Singing.

May 23rd, West—West Country Calendar.

May 25th, Reg.—A Cheapjack looks at the Derby.

May 27th, Nat. and Reg.—*The Derby. Commentary by R. C. Lyle and W. Hobbiss.

May 31st, Nat.—*Piano Recital (Borowsky).

May 31st, Reg.—*B.B.C. Orchestra (B), conductor: Adrian Boult, with Men's Chorus. Wagner's "Love Feast of the Apostles."

June 1st, Nat.—This Time Last Year.

June 2nd, Nat.—*Kitchener (radio biography), producer: L. Gilliam.

June 2nd, Nat.—Down to the Sea in Ships. Sea Communications: Seen from the Bridge.

June 2nd, Reg.—Covent Garden Opera "Tristan," Act III.

June 4th, Reg.—"The Rocking Horse Winner." Play from D. H. Lawrence.

June 5th, Nat.—*Covent Garden Opera, "Louise," Act II.

June 5th, Reg.—B.B.C. Orchestra (D), conductor: Adrian Boult. Arthur Catterall, violin. Lauri Kennedy, 'cello.

June 6th, Nat.—*Last performance for season (100th): In Town To-night.

June 7th, Nat.—Margate Municipal Orchestra.

June 7th, Reg.—B.B.C. Orchestra (B), conductor: Adolf Wiklund. English and Swedish programme.

June 8th, Nat.—Alistair Cooke: The Cinema.

June 8th, Reg.—Covent Garden Opera "Tales of Hoffman," Act I.

June 9th, Nat.—Down to the Sea in Ships. Sea Communications: The Question at Issue, by Sir Alan Anderson.

June 10th, Reg.—*Covent Garden Opera "Louise," Act I.

June 11th, Reg.—*"Compleat Angler," producer: D. G. Bridson.

June 14th, Reg.—B.B.C. Orchestra (B), conductor: Constant Lambert.

June 15th, Nat.—"The Thin Man," producer: L. Gilliam.

June 17th, Nat.—B.B.C. Orchestra (B), conductor: Sir Hamilton Harty.

June 18th, Reg.—*Glyndebourne: "Figaro," Act I.

VAL GIELGUD DEFENDS B.B.C. IN RADIO v. FILM DISPUTE

In recent numbers of the "Radio Times" a controversy has taken place between producers of actuality broadcasts and directors of documentary films, regarding methods of approach to material. In this special article Val Gielgud, Drama Director of the B.B.C., indicates the essential differences between radio and film treatment.



by Val Gielgud

A CONTROVERSY has lately appeared in the columns of the *Radio Times*, and elsewhere, with regard to the recent development in "actualities" or "documentaries" as handled respectively by cinema and by the B.B.C.

To my mind, this not altogether disagreeable discharge of blank cartridges, while no doubt it has given considerable amusement to the duellists, is rather beside the important point. In my view, it is beside the point because the two media are so completely different. The B.B.C. works, or in this field should work, journalistically. The film people are not simply providing a programme that is here to-night and gone to-morrow; they can, and do, spend far more time and money in producing a picture than can any B.B.C. department on producing a programme.

News Kills Art

I do not for one second imply that lack of either time or money should excuse shoddiness of handling or incompetence of approach to the problem, but it does imply working within certain limitations, and those limitations are not the same as those which bind the work of the documentary film. Nor, indeed, is the audience to which the resulting work is presented the same. But to enlarge further is unnecessary.

Mr. Grierson's principle that the microphone should be used creatively is, as a matter of fact, unarguable. Reproductive documentary, whether in vision or sound or in the two combined, cannot be art, and is seldom even interesting unless it is linked to "news" or "stunt." The reproduction by sound or vision of a horse winning the Derby is only interesting in so far as the Derby is news. And in broadcasting, as in the making of documentary films, the use of actuality only approaches the realm of art when it can ade-

quately be woven into the other resources of the ordinary programme item.

No Need to Hurry

It is a comparatively recent development of broadcasting, owing to the establishment only at a fairly recent date of adequate recording facilities, that actuality material has begun to find its place in feature programme work. I would cheerfully admit that, as far as the use of that actuality material is concerned, we are still in the experimental stages, but that we are content to remain in those experimental stages is far from being the case.

The principal problem with which we are faced is that of relating actuality material, whether recorded or not, to produced studio material, welding the whole into a satisfactory shape—and anyone who has any experience of it knows how difficult it is to prevent actuality from hopelessly overweighting one side of the scales—and above all, lifting both on to precisely the same aural plane. This last may sound a high-falutin

expression, but I know of no other to express the radio equivalent of really competent film-cutting.

Satisfactory solutions to these various problems, and real professional competence in the handling of the results, are only going to be achieved, as far as the B.B.C. is concerned, with the aid of experience and time.

No Refrigeration

Fortunately, or unfortunately, we are not in a position to put ourselves in cold storage or under laboratory conditions for several months, and therefore a certain number of programme items admittedly imperfect in this sphere are bound to be broadcast. In the meanwhile, for any practical help or hints the film people may care to give us we shall be profoundly grateful, but I would even go so far as to hint that they might perhaps discover in these experimental programmes of ours certain developments of sound sequence which might not be completely useless for comparative study with their own.

REAL PEOPLE MAKE RADIO, SAYS CREATOR OF HARRY HOPEFUL

In the last issue of "W.F.N." George Audit referred to the good work done in actuality programmes on the B.B.C. North Region.

D. G. Bridson, producer of "May-Day in England," broadcast on the National wave-length on May 1st, here gives his views on reality and the microphone.

I BELIEVE in the man-in-the-street and the man-in-the-field. I know that he is the star of everyday life, and I believe that he is the star of much good radio. For years I have heard him described as inarticulate. But it is all a question of *milieu*. Nobody is articulate outside his own particular setting. And the whole business of actuality radio, as I see it, is the broadcasting of actuality material in its right setting.

Rehearsals at Home

It was a belief in this theory which gave birth to Harry Hopeful. He can be described as a catalytic agent. His function is to meet folk on their own ground. And that is why he manages to get so much spontaneity, character and straight talking out of the countryside. Harry does not take the Dales, Cleveland, the Border or the Lakes to the studio: he brings the microphone to them.

When writing a Harry Hopeful show I bear that fact in mind. I write his scripts in the individual idioms of the people he meets on his walks. The mere-maker can say his own lines naturally, but he cannot say the clock-maker's; and vice versa. If he cannot say his own lines, the fault lies in my writing, and I re-write them forthwith.



D. G. Bridson

Before any character in a Harry Hopeful show rehearses in the studio he has rehearsed already with Harry and a portable microphone unit in his own back parlour. His wife has listened on head-phones with me in the scullery. Between us we have got the dialogue into a shape that all of us understand. And the microphone, once seen on your own sideboard, is the sort of thing you never notice or bother about again.

Marching Orders

Actuality radio means to me the squaring of the microphone to actuality, rather than the squaring of actuality to the microphone. I have still to find a corner of everyday life to which it cannot adapt itself.

SCRAMBLED HISTORY MARS

ST. GEORGE'S DAY BROADCAST

by George Audit

Dada used to produce poems by extracting words at random from a hat. This anarchism was raised to the level of a theory by the Surrealists, who claim that the element of chance in artistic creation is predetermined by psychic necessity in the author. Some such theory would seem to lie behind some of the B.B.C.'s actuality programmes.

My criticism of "An English Pageant," broadcast on St. George's Day, is based on the assumption, as old as Aristotle, that every work of art should have a beginning, a development, and an end. It should be an organism in the sense that the movement in it is determined by what has gone before. It must be a *whole*. "An English Pageant" mocks at these principles.

Gallipoli and Bede

It begins with the feudal ideal of a "puissant nation"; snippets of Shakespeare's *Henry V* and the like, more or less related in subject. Then, without a word of warning, we are pitchforked into the middle of the World War, into the Gallipoli venture of 1915. Masfield's poem, written in epic style, describes the sun setting over Lemnos, and the boats rowing from the ships, and the men wild with cheering, and the wonderful spirit of it all. Is that the English spirit, the tragedy of War?

Next comes a running commentary on the Zeebrugge raid. Very well done, but open to serious misinterpretation.

A few eulogistic scraps: "Thy swords have been turned into ploughshares," and that is 1936.

We next take a header back into the Middle Ages. The monks of the monastery at Jarrow are singing. It is the eighth century. The Venerable Bede has been travelling abroad. But what has that to do with the War or the English Pageant or St. George's Day? Jarrow is the cradle of English culture, says the producer. Very well; why not start with it?

Music well used

We are then jerked across eleven centuries into the industrial age. England's green and pleasant land changes overnight. William Cobbett is speaking, to the accompaniment of a galloping Sir Roger de Coverley. Why should anybody include Cobbett at this point? Obviously to add one of his penetrating sketches of the enclosure racket and the destruction of the English countryside. The producer merely makes him say that he finds a Midland village more pleasing to his eye than a Kent scene.

Now we are to be shown the struggle of the English people for liberty. So back we go to Magna Charta and the Areopagitica.

There is another five minutes to go, and this English monster develops a tail consisting of half-a-dozen disjointed after-thoughts. Scraps of poetry with music between; "in foreign lands there is a memorial to them," etc. And so, with a final wisp of music, an end is reached.

On the whole the producer knows how to use his music. He never blares it up between speech items, and is sometimes expert enough to run it

as a continuous background. He uses it with effect in the Dardanelles scene, where a description of the soldiers' cheering is accompanied by a sad tune heralding their fate.

Constructive Approach

The raw material of this programme is excellent, but it is never fused into a consistent whole. A radio programme must *develop itself*. One item should lead inevitably into the next. Aural scene-shifting is bad enough (such as announcements that you are now to imagine yourself in such-and-such a place and time); but being tossed without warning from the Dardanelles to Bede and back into the nineteenth century is devastating.

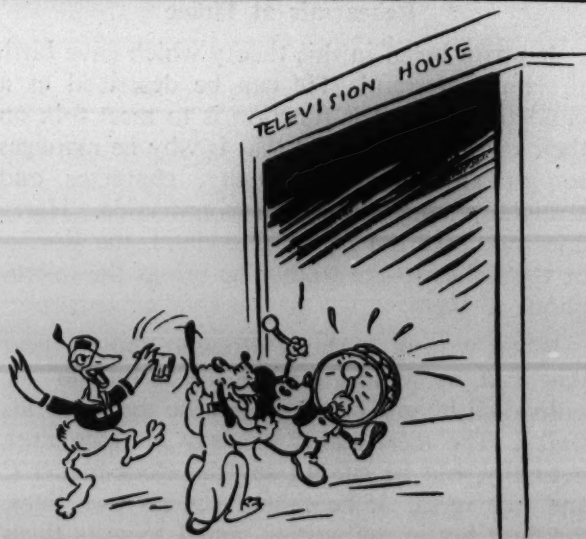
Early English chivalry, Industrialism, the World War and democratic liberty are not separate entities like oil and water. They grow out of common ground. They are dialectically related. A little re-reading of Sir Thomas Moore would prove that Utopias and societies are not so far apart. "An English Pageant" should have had one time sequence. It might have begun with the monastery of Jarrow and ended with the Jarrow of to-day—a slag-heap. It demanded a shape and life of its own. The word-from-the-hat method is not good enough.

MORNING GLORY

"If only the B.B.C. would allow a few asides and a little come-and-go in their speeches and announcements," moaned one of the women conference delegates after coming out of Broadcasting House recently. "Everything sounds as cut and dried as if it had been read from a paper."

They listened, she said, without blinking an eyelid, to the suggestion that 10.30 was a bit late for the morning talks to women, and anyway, what was the objection to 9 o'clock?

It seemed a sensible enough idea to her, but when she remembered that the B.B.C. doesn't begin broadcasting at all until well after 10, she chuckled to herself. For there didn't seem much chance of getting them up earlier.



Copyright by Vicky Publications

TELEVISION

Hollywood Plays Ostrich

But Disney Goes Ahead

Recent attempts by the American press to whip up public and professional enthusiasm for television have been countered with a complacent report by an expert commissioned by Hollywood interests to investigate the subject.

The visit to the States of Jeffrey Bernerd, distribution director of Gaumont-British, appears to have stirred up anxiety lest America should be a late entrant into the television field.

A New York paper, after emphasising that the London television station is to begin transmission this summer, quotes Mr. Bernerd as saying that his company has already signed contracts with the B.B.C. for the use of Gaumont-British news-reels; that before long those news-reels will be broadcast to every screen in the United Kingdom, and that eventually dramatic films will be shown in the same way.

Hollywood Hires Expert

But Hollywood refused to be frightened by these ominous descriptions of the British future. A group of film producers and financiers engaged Harry Chandlee, an expert on audience psychology, to investigate the position of the film in relation to television and to report his conclusions.

Chandlee's report has reassured Hollywood. Examining the psychological aspects of television as a competitor of the cinema, he claims that silent films were more popular than sound films, since they demanded an imaginative interpretation from the audience which the talkies have killed.

Craze will pass

In the same way, sound broadcasting is supplemented by the listener's visual imagination, which will be given no more play when television becomes general.

Interest in television will therefore die down once it has ceased to be a novelty. He further declares that the high cost of television sets will place them beyond the reach of the cinema public for some time to come.

Lone Progressive

But there are indications that television is already a serious consideration in at least one Hollywood quarter. Negotiations between Walt Disney Productions and R.K.O. Radio Pictures have resulted in R.K.O. obtaining a contract to distribute Disney's films for three years.

A statement by Disney, issued in Hollywood, runs: "In looking to the future, and that includes television, we believe our association with R.K.O. offers greater opportunities for the broader and more expansive fields of development."

Full Length Films

It is understood that the contract demands delivery of from eighteen to twenty-eight cartoons and one "animated feature" per year. The first animated feature will be *Snow White*, now entering production after a year of preparation. Merlin H. Aylesworth, chairman of R.K.O., has announced that it will be "a sensation and revolutionary as an art form."

ACADEMY MANAGER REJECTS COLOUR

MISS ELSIE COHEN, of the Academy Cinema, has probably seen more films than any other woman in the cinema, for her experience goes back twenty years. Miss Cohen says that at the present moment she is anti-colour-film, particularly when it is used naturalistically.



"First, I am against natural colour, because it tends to make the story film more and more like a stage play in photography. Though it does not seem to follow logical laws, I find that I am irritated by seeing a face in colour. For me, instead of lending greater depth to the face, it makes it appear empty. I have a feeling that I am watching a fantasy and not a drama of life.

"I feel that, at the present moment, the only suitable subject for colour is that of pure fantasy. I do not see any reason why occasionally certain sequences in an ordinary black-and-white film should not be made in colour; there are, of course, certain experiments, for instance, the two films, *The Colour Box* and *Kaleidoscope*, by Len Lye, which I could not conceive of being carried out in anything but colour.

"On the other hand I do not feel that any of the colour films of Fischinger are either as interesting or as expressive as those of his films which are in black-and-white.

"I feel that the camera is an unnatural method of reproducing nature, therefore, if colour is added, it makes an artifice within an artifice. For me, films of nature are the most lifeless of all coloured films. I cannot feel that the trees or grass or the houses have anything like the depth that can be obtained with first-class black-and-white camera work.

"Possibly this lifelessness is a fundamental difficulty with coloured films, because each individual sees a colour in a different way, and reacts differently. It therefore seems to me that however perfect the technical processes of coloured films become, it will be very difficult to systematise colour in such a way as to remove the feeling of fantasy."

"Colour Won't Stand Dignity"

says Humphrey Jennings

"*The Trail of the Lonesome Pine*" definitely establishes the following points, which are presented not as highbrow speculation, but as part of the urgent problem of how to use colour.

Colour is hopelessly revealing. It reveals not only new physical aspects and properties of objects, but becomes a devastatingly accurate index of the mentality of the film-maker, and of his approach to his material in the smallest details; and anything faked—faked sets or faked situations—shriek in colour where they could be got away with in black-and-white. This is because *Colour* and *Ideas* are fundamentally opposed; the black-and-white film has always lived on ideas; but colour depends upon *sensations*. It is an instinct for this that has sent people out of doors to make colour films. In *The Lonesome Pine* horses, rifles and trees look grand—the small-part players look pretty good—the "stars" look definitely not so hot.

Far greater care has been taken in shooting Sylvia Sidney and Macmurray than with the extras and log cabins. But that's just it; all that care shows—little touches of blue back-lighting and dabs of powder look terrible, because you can feel "the experts" putting them there. Again,

on people the definition *seems* less good than on machines and dogs. It isn't. But one is satisfied with a sensation of dog; one is not so satisfied with a sensation in place of a *star*; and colour is a sensation. Hence by far the best parts of this film are scenes of a camp on fire, stampeding horses and rough-house scenes, where the action has got out of the Director's and Art Director's control. And unutterably awful are the smart hotel interiors with Sylvia Sidney telephoning in her negligée: they smell of arcs and plaster, simply because they are in colour and because the colour has been put there on purpose to look good. Of course, real interior locations should have been chosen.

There is one exception. When Sylvia Sidney has mud all over her face, and Macmurray has a swollen jaw, they look good. They have been knocked off their dignity and have become human beings. And this, in fact, is the secret of the business. Colour won't stand dignity. And the scenes of fire and rapid action do show what a whopping film will be made in Technicolor when everybody has come off the high horse. In the meantime, it should be said that the colour printing and Technicolor lab. work are as good as ever.

HUNGARIAN DIRECTOR CARICATURES CELEBRITIES IN COLOUR CARTOONS



From "Ether Ship"

Last year the Tatler showed a doll-film, *Ether Ship*, made for the Dutch radio firm of Phillips. It was directed by a young Hungarian, George Pal, who, after making several films in Berlin during 1932, worked in Paris and Prague, and now divides his time between Eindhoven, the Detroit of Holland, and the Gasparcolour Studio here.

Pal works with drawn figures as well as dolls. His best cartoon is the coloured advertisement, *The Revolution of the (Phillips) Bulb*, but his

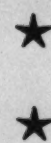
most recent work is a series of doll films from the *Arabian Nights* with English dialogue.

In the first, *Ali Baba*, he depends upon composition and colour rather than movement, while he develops characters rather than using crowds.

The style is delicate and fantastic; occasionally, as in *Ether Ship*, the dolls are caricatures of celebrities like Tauber, Henry Hall and Strauss.

Pal is at present in London, making a picture for Gasparcolour, in which his chief material is glass.

REVIEW OF REVIEWS



THE PRINCIPAL AND GENERAL

On this page we present an unbiased service of outstanding reviews selected from the columns of the leading film critics. We cover West-end first-runs, general releases of important films and re-issues of old favourites.

Laurels for the best criticism of this month go to John Mosher for his review of "Ah Wilderness!" in the "New Yorker."

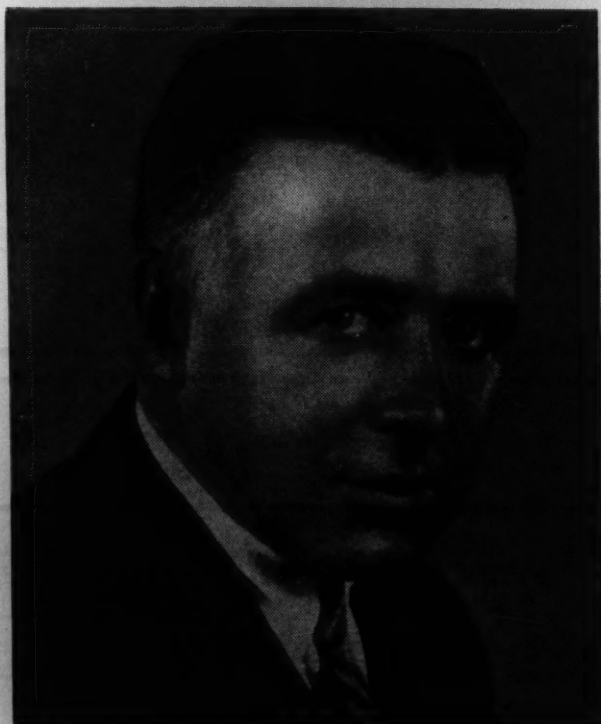
The "New Yorker" on "Ah Wilderness!"

What the young people of to-day may think of "Ah Wilderness!" is, of course, a mystery to this relic, but the mature will probably find considerable pleasure in it. The spirit of Eugene O'Neill's somewhat Tarkington-like play comes out nicely on the screen; especially, I feel, as regards the detail of background and costume and manner. The high-school dance and the graduation exercises and family suppers and the domestic gatherings around the evening lamp and the Fourth of July antics—all such things have been tended to with scholastic care. The costumes are superb, with big hair-ribbons on the girls and looming pompadours on the women, and choking starched collars on the boys. (Weren't they called Marley collars?). It's the era of "Glow-worm" and "Dearie" and the first White Steamers, and the golden age of picnics.

"Ah Wilderness!" reminds us again, in case we have forgotten the truism, that ordinary people and their lives are much more exciting than the extraordinary and their performances.

John Mosher, *New Yorker*.

Clarence Brown



SYLVIA SCARLETT (George Cukor—Radio).

There was a time, not so long ago, when Katherine Hepburn announced with much fervour that she wasn't going to be a morning glory. I am afraid that she will have to do something about that pretty soon.

C. A. Lejeune, *Sunday Observer*.

KLONDYKE ANNIE (Raoul Walsh—Paramount).

It is a horrible picture, . . . a disgrace . . . to the entire film industry.

Hollywood Spectator.

It is doubtful if a more nauseating, ill-conceived piece of work has ever been put on the screen.

Film Pictorial.

The Decency people baffle me when they begin to fret over Miss Mae. I can never understand those worthies who look upon her as a menace to youth and the proprieties.

John Mosher, *New Yorker*.

THE COUNTRY DOCTOR (Henry King—Fox).

I try to think of Miss West, and the little faces and antics and trickeries of the Canadian children persist in intervening.

John Mosher, *New Yorker*.

It is a motion picture with drama in the tale it has to tell, and it is as logical and as real as life itself.

The Washington Evening Star.

KING OF BURLESQUE (Sidney Lansfield—Fox).

Now that I come to write of this picture I cannot for the life of me remember what it was all about. Through a glass darkly, I recall a certain amount of "lavish spectacle"—a galaxy of Broadway lovelies swinging on trapezes hung from the ceiling of a theatre-cum-restaurant. Below sat the élite of New York, eating roast chicken and craning their necks—an indigestible and faintly sickening combination.

The Referee.

Clarence Brown, Greta Garbo's favourite director, and M.G.M.'s leading studio megaphonist, returned to his small-town birthplace, Clapham, Mass., for background material used in making Eugene O'Neill's "Ah Wilderness!" His experiences out of doors have converted him to a new enthusiasm for "real" film settings.

IT HAPPENED ONE NIGHT. Re-issue. (Frank Capra—Columbia).

Too often the camera is used to give a crude and artificial glamour to unpleasant people; here it is used to show how much good nature, humour and decency the world still contains. Peter and Ellie are, indeed, so pleasant and human that one feels a positive regret that it is impossible to shake hands with celluloid figures.

The Times.

IN OLD KENTUCKY (George Marshall—Fox).

The personality of the late Will Rogers pervades the film *In Old Kentucky*. It is difficult, when seeing him so real and vital on the screen, to realise that he can never make another film. This is one of those racehorse films which Hollywood makes so well and keeps on making.

Continental Daily Mail.

ANYTHING GOES (Lewis Milestone—Paramount).

The film version of *Anything Goes* is one of the most delightful musical comedies ever produced.

Sunday Pictorial.



Sentimental Survey of the American Scene

The story is nonsense; the dialogue is alive with smart humour. Bing Crosby is no better and no worse than usual. Ethel Merman works a number or two. I wish she wouldn't.

Sydney Carroll, *Sunday Times*.

IF YOU COULD ONLY COOK (William Seiter—Columbia).

The comedy flows along without the slightest ripple of wit or surprise on its technically smooth surface.

The Times.

PREMIÈRES
RELEASES

Fantasy droops before Mr. Marshall, so intractably British in the American scene. He does, I suppose, represent some genuine national characteristics, if not those one wishes to see exported: characteristics which it is necessary to describe in terms of inanimate objects: a kind of tobacco, a kind of tweed, a kind of pipe: or in terms of dog, something large, sentimental and moulting, something which confirms one's preference for cats. Graham Greene, *The Spectator*.

Like those earlier Columbia hits, *It Happened One Night*, *Broadway Bill*, *Love Me Forever*, *If You Could Only Cook* has a quality most easily assessed as charm, which definitely compensates for such minor shortcomings as its title, borrowed from an antique improper story and explainable only as one more evidence of the pitiful innocence of the Hays organisation. *Time*.

SOAK THE RICH (Hecht—MacArthur).

Soak the Rich works out, however it may have happened, as a rather cruel guying of young college radicals, and a defence of the warm heart



Hollywood's Elizabethan Tough Boy

THE PRISONER OF SHARK ISLAND (John Ford—Fox).

Beginning with high promise, the film fades off. I am afraid Warner Baxter, known chiefly as an "engaging" actor, fails to give his difficult role the force it needs. Students of American history may well reflect, however, on the earlier episodes.

John Mosher, *New Yorker*.

ROBIN HOOD OF ELDORADO (William Wellman—M.G.M.)

Mr. Warner Baxter continues his one-man campaign against the injustices of American history. Just a few weeks ago Mr. Baxter was telling us, in *Shark Island*, of the cruel persecution of Dr. Mudd, the innocent physician who

treated the assassin of Abraham Lincoln. Now he is equally indignant about the wrongs inflicted on the Mexican inhabitants of California by the invading Americans during the days of the gold rush. Between Mr. Baxter and the cinema, the film-going citizens of the United States are not to be allowed to grow smug about the national past.

Richard Watts Jr., *Herald-Tribune*.

THE IMPROPER DUCHESS (Harry Hughes—C.F.D.)

Five years ago, or thereabouts, this bedroom farce of American official graft and sycophancy was a mildly witty, slightly daring stage-piece, characteristic of its time. It is still characteristic of that time, but it no longer seems either faintly witty or tolerably daring. I am afraid that Miss Yvonne Arnaud, whom the talkies have never treated yet according to her merits, is merely being associated again with another misfit film.

C. A. Lejeune, *Sunday Observer*.



What Price Morning Glory!

A MIDSUMMER NIGHT'S DREAM (Max Reinhardt—Warner Bros.)

It has all the faults that grandiose stage productions of Shakespeare once committed but have now happily outgrown. The fairies are deplorable, the whole setting an animated Noel Paton, with hints of later illustrations to children's books. Puck, alas, is an "enfant terrible" from the American comic film. *The Times*.

As I see it, Reinhardt falls between two stools. He leaves most of the speeches unimpaired; and the effect of them on the screen is simply to make one feel they are out of place. All the brilliant mechanical resources of the cinema are mobilised on these occasions while the screen is copying out, as you may say, the words of Shakespeare. Reinhardt compromises; for, besides this ineffective transcription of the language, he occasionally decides to call up his purely cinematic reserves. His camera reduces to terms of realism that element which, in Shakespeare's play, is left to the imagination, or rather is fed to the imagination by Shakespeare's wizardry of language. It is this very compromise, this timid effort to get the best of two incompatible worlds which (for me) makes Reinhardt's experiment a failure. W. E. Williams, *Sight and Sound*.

FOLLOW THE FLEET (Mark Sandrich—Radio).

Mr. Astaire, along with Chaplin and Disney, is one of the really significant trio that the cinema has yet evolved. He has a funny voice, that makes you nervous on its high notes, a funny face, that no one could call handsome; he cannot, so far as I know, act, and he never appeared yet in a film that merited a moment's serious attention. If Fred Astaire were the cleverest dancer in all Christendom he wouldn't be where he is to-day if the world didn't love him. More than Chaplin, more than Disney, he has caught the affectionate imagination of the people. I have met lots of people who do not like Chaplin. I have heard of a number of people who are bored by Disney. But I have never known anyone who did not like Fred Astaire. Somewhere in his odd monkey-sad face, his loose legs, his shy grin, or perhaps the anxious diffidence of his manner, he has found the secret of persuading the world.

C. A. Lejeune, *Sunday Observer*.

PUBLIC NUISANCE No. 1 (Marcel Varnel—C.F.D.)

"Me and my dog," sings Miss Frances Day, "are lost in the fog." There are others in this production, we may suspect, who are finding themselves in the same predicament as Miss Day and her dog. *The Times*.



The Cowboy Philosopher who was America's Homespun Humourist

of capitalism on which the film industry thrives. C. A. Lejeune, *Sunday Observer*.

It is a design in which character is often hidden beneath sophisticated phrases; ideals passionately mouthed by college boys and fanatically accepted by lunatics; sentiment avuncularly warmed; wealth benevolently distributed; detectives hard but incapable; and marriage a game to be played. *The Times*.

MR. DEEDS GOES TO TOWN (Frank Capra—Columbia).

Columbia's star team of Writer Robert Riskin and Director Frank Capra are co-masters of a unique kind of U.S. comedy, part farce, part fantasy and part pure hokum, which has been often imitated but never successfully copied since they brought to the screen *It Happened One Night*. It is the essence of Riskin-Capra magic to defy analysis on paper because it fits so perfectly its proper medium, the screen. *Time*.

EDITORIAL

THE FILM PEOPLE must sooner or later define their attitude towards the propaganda films which are pressing increasingly for space in the country's theatres. A large amount of propaganda is purely commercial, but a proportion is directed to the service of the state and the citizen. The film people have been muddle-headed and have not drawn a distinction between commercial advertising and the public welfare. Exhibitors at the local meetings of the Cinematograph Exhibitors' Association say loudly that it is all advertisement and must be paid for. But is it? Have public messages regarding health and housing and road safety to be classed with messages which urge the sale of proprietary articles? Exhibitors must discover the difference.

In no other major film-producing country is the film industry permitted to avoid its national duty. The influence of the N.R.A. on Hollywood films has been considerable, and Mr. Hays is proud to announce that the producers have helped in the creation of national opinion. The British industry has demonstrated no such sense of joining voluntarily in public schemes of social betterment. Occasionally a hospital film or a slum film is contributed by Pathé or Gaumont, but these are exceptions.

Our film people are notoriously generous in their private affairs, and we believe it is only a lack of organisation which prevents their making a reasonable contribution to the many social services which now seek public understanding and support.

Organisation would be easy. There are thousands of causes shouting for attention, and so many that, if they had their way, they would occupy all the screen time in the Kingdom. But let there be a committee—a trade committee—to pick and choose. Let the committee have representation from all political parties. Let the committee decide the limits of screen time available: three minutes or five minutes as the case may be.

This is a practical suggestion and we join gladly with our elder and contemporary, *The Kinematograph Weekly*, in putting it forward. There are national messages which the public should hear. The film trade has the ear of the public and is permitted by the state to exercise its calling and freedom. But there are no rights without responsibilities.

WANTED—MORE GUSTO

TURN OF THE TIDE, the film which describes the life of a Yorkshire fishing village, has not booked so well as its sponsors expected. It is an unusual film and deserved greater success. Its departure from the ordinary is that it makes a brave effort to deal realistically with the life of simple people. Though actors play the fishermen roles, the setting is real, and background of boats and the sea is woven dramatically into the story.

Turn of the Tide is not a great film, but it is well worth promoting to editorial notice, for we have too little realism in our film stories. We have not

nearly so much as we had in silent days. One of the tragedies of sound was that it brought the film more than ever indoors, nearer to the theatre, further from those epics of outdoor life where—because of silence—physical gusto was the first necessity of good movie.

It was natural enough that, with the novelty of sound, cinema should fall into the temptation of dialogue and make its drama more or less exclusively from the clash of voices. But physical gusto would still seem to lie near the heart of the matter. The weakness of *Rhodes* is its dreary long-distant and completely unphysical observation of pioneering scenes. On the other hand the wonder of Fred Astaire is in his unmitigated hoofing. The strength of *Mutiny on the Bounty* is the physical command demonstrated equally by Laughton and the ship.

Let the producers seek the gusto more often. One way of finding it is in greater realism: pursuing the method of *Turn of the Tide* and joining the realist virtues of documentary with the virtues of story. *Turn of the Tide* did not allow the sea to add its full powers of storm and stress to the drama in hand. But any producer worth his salt should know how to better its example.

B.B.C. PATRON OF THE ARTS

SCRUTATOR in the *Sunday Times* makes a valuable contribution to the discussion of B.B.C. policy.

"Perhaps we have exaggerated the cultural significance of broadcasting, as a former generation did that of university extension lectures. It may be true that, if both are given the same chance, the higher forms of entertainment will prevail in the long run over the inferior, but it is also true that there is no real culture except through personal effort and internal conflict within a man, which is learning.

"It was a grossly excessive claim for broadcasting made by one Member of Parliament that it is the greatest instrument for culture and education ever devised. What is spoken over the air is scattered to the winds; at best, it can only set a vague fashion of thought. But the written or the printed word remains as a continuous counsellor and solace.

"If this be so, we must not pitch our cultural hopes of broadcasting too high; we must be content with it as an agent of publicity, a lecture and news agency, and a sort of ground bass to the activities of life, and not as an instrument of the higher civilisation of the mind. And a corollary of that estimate would be that we might have to define the boundaries of its activities more strictly than hitherto, and even divert some of the profits of its vast monopoly of the air to foster the civilisation that depends on the associations of men and women in smaller groups and localities for the service of the arts."

It is an attractive proposal that some B.B.C. profits should be devoted to the support of poets and the maintenance of artists. We agree a

thousand times. But why should the poets and the artists not be *inside* the B.B.C.? The smaller groups—might they not come together in the name of intelligent broadcasting by these self-same poets and artists? The shape and substance—and the permanence—of an art well made are not beyond the powers of radio.

IN THIS ISSUE—

LIST OF CONTENTS

	Page
Gracie Fields, by Joanna Macfadyen ..	5
Films of Real Life Pay—says Will Hays' Report	6
G.B. goes International, by Michael Balcon ..	6
Robeson finds Human Story of Negro Freedom, by Harry Watt	7
Discovered Wagon	7
Meetings and Acquaintances	8
Expert Unearths Vintage Films	8
Catholic Agency uses Press as Film Censorship Weapon	9
Recipe for an Epic, by Alexander Pope ..	9
We are Disappointed	9
We Hope	9
Broadcasting and Television	10-12
Academy Manager Rejects Colour	13
Review of Reviews	14-15
Editorial	16
Pelican Policy of Film Institute	17
Methodist Miller's Money Buys Hollywood Company for Britain	17
Book Reviews	18
Japanese Movie Industry is Second to Hollywood, by Winifred Holmes	19
Two Expeditions Planning to Film the World ..	21
Workers Using Hidden Cameras	21
How G.B. Keep their News Hot	22
Georges Melies, by L. H. Eisner	23
Public Relations	25
Film Societies	26
Ivor Montagu puts Case for Moyne Committee	27
Here is the Talking Clock	28
Mathematical Film	28
Audioscopiks	28
Fox "Magic Carpet" Series Tops the Bill for Travel, by Isaac James	29
Cockalorum	30

FILM INSTITUTE MUST MAKE A FRESH START

The British Film Institute, the organisation which, under a grant of £7,000 per annum from the Privy Council, operates for the promotion of educational and cultural films, is re-organising its staff and policy. Behind this fact lies one of the more hectic stories of recent development in the film world. In its short three-year career the Institute has not been altogether a happy ship.

The Institute has promised too much and done too little. It has, like the pelican, swallowed, or tried to swallow, more than it could reasonably digest. It has tried to corner every infant growth in the film world which was running around without a guardian, and it has even been accused of an ambition to repeat the monopolist success of the Broadcasting Company. It has attempted the impossible task of combining educational interests with the interests of Wardour Street. It has had the difficulty of finding a single policy from a Board of Governors, some of whose interests are not identifiably either educational or cultural.

The result has been to make enemies in a dozen quarters. The most ribald of them, Mr. Fredman, the editor of the *Film Daily*, has kept Wardour Street laughing with his tales of foreign adventures and Stresa sunshine.

Negative criticism is not, however, the best service at this stage of the Institute's development. The Institute is accepted in principle by all sensible operators in the educational and cultural field. It already performs the necessary functions of providing information to schools on film and projection, and of encouraging the growth of film societies.

Not all its committees have been sterile. Those interested in the different aspects of education by film (history, geography, surgery, etc.) have been given an opportunity of mustering results and discussing possibilities. The quarterly issue of *Sight and Sound* represents a vital service to education.

In view, however, of present difficulties and misunderstandings the following constructive suggestions might be useful to the Institute in the second period of its growth.

No Commitments

Let there be no entangling alliances with foreign organisations. Past association with the International Institute at Rome, and German expeditions on the invitation of Hitler, have been compromising. The International Institute is not as international as it sounds, and is too closely associated with Mussolini and Fascism. Shaking hands with Hitler is not the most lucid of cultural gestures. Beware, too, in this connection, of foreign exhibitions. In common belief they are a hot-bed of log-rolling and ballyhoo. An educational and cultural organisation must cultivate detachment in such matters.

Let the understanding with Wardour Street and the Trade be the sensible one of realising that majority entertainment interests are in a different category from cultural interests. Construct a cultural cinema where it is practically possible: in film societies, specialised theatres and in the non-theatrical fields of the discussion clubs. "Render unto Cæsar the things that are Cæsar's" is a more sensible policy than busy-bodding with the high and also delicate finance of the movies.

Drop the pelican policy for ever. Cinema represents a wide field of interests and many growing points. Each one has its own character, its own purposes, its own ambitions. Vitality is not to be served by trying to bring all under a single umbrella.

Co-operate with outside educational libraries. Co-operate with the propagandist film units outside. Co-operate with the film societies, even the progressive ones. Accept the necessity for entertainment, and do not sniff at vulgar entertainment. Do not sabotage these independent activities because they follow their own courses. It takes many courses to make the vital world of cinema.

No Favourites

Beware, above all, of alliance with any particular production, distribution, or equipment company. When a particularly vigorous company comes along there is a natural temptation to say "This means the future of educational films: let us concentrate on helping it." Good. But the gesture of exclusive help means harm to others.

In using government money there is a special responsibility, and the personnel of the Institute must demonstrate the same detachment from particular interests as the Civil Service. The film

world is run on hospitality, flattery and ballyhoo, the more reason for detachment.

The field is wide, and there are many people cultivating separate corners. Concentrate on organising them and see that they do not overlap unnecessarily. Concentrate on building a really fine information service, rather than an entering into competition with interests which are already doing effective work.

There is, for example, danger in a library service unless it is doing something which others are failing to do.

Concentrate particularly on services which are not now being done. The educational field represents the Institute's strongest suit, and particularly the classroom aspect of educational film work. The theories governing it should be worked out, and agreed, with teachers all over the country.

The strength of the Institute is not in *claiming* authority, but in *creating* it. In the first period there have been too many claims, too many names, and too much seeking of influence by manoeuvre. The pioneer days are past; let there now be a simple day-to-day service of the many communities in education and culture, in production and distribution, which require the Institute's help.

Here, in any case, is good luck to the Institute, and the assurance of every aid *W.F.N.* can give it.

Methodist Miller's Money Buys Hollywood Company for Britain

NEWS of the Universal deal, whereby British interests have secured control of a major Hollywood company, discloses the fact that J. Arthur Rank, millionaire flour-maker, staunch Methodist, and owner of the "Methodist Times," is extending his interests in the British film industry.

Director of the powerful Western Electric Company, this forty-year-old money baron is gradually becoming a major power behind the scenes in the British film industry.

The money comes from Ranks, the biggest flour millers in Great Britain, with mills at Southampton and elsewhere.

Interested, too, in the educational film field, he is the financier behind British Educational and General Services, a £20,000 company designed to co-ordinate the work of distributing films and apparatus to educational institutions.

The flour money has also brought into being the Religious Film Society, an organisation which will promote the production and distribution of films in the evangelical interest.

National Films is yet another of the miller's playgrounds. With Lady Yule he backed the

production of *Turn of the Tide*, the film of Yorkshire fishing life which, despite excellent notices from the critics and many compliments on its adventurous use of real-life material, is not believed to be commanding wide public support.

When C. M. Woolf resigned from Gaumont-British, Mr. J. Arthur Rank was one of the leading sponsors of his new company, General Film Distributors, a company conceived on the scale of a major renting concern. When General Film Distributors were one of the parties in the deal with Universal, J. Arthur Rank was again on the list of directors.

Into London Films went more flour money.

An amusing factor in the situation is that the Methodist Church, with which Rank is more religiously associated, recently published a book called *The Devil's Camera*, one of the most vicious attacks on the film industry ever written. His own editor, R. G. Burnett, was part author.

The great Methodist has now, if he wishes, sufficient financial influence to give effect to the book's ethical and uplifting sentiments. But will he?

I COVER THE WARDOUR FRONT

By Andrew Buchanan

The Art of Film Production (Pitman, 5s. to you) is intended for both professionals and amateurs, as the division between the two camps is of little real importance. If professionals had the freedom of amateurs, and amateurs had the money of the professionals (without their synthetic traditions) film-making might still escape becoming a habit. However, my other book, *The Way of the Cinema* (5s. to you) was described as the "first book on films for the man-in-the-street," and so I hope this one may prove interesting to the man-in-the-studio.

Firstly, I have endeavoured to paint a picture of Filmdom as it is to-day, with its glittering "First Nights," at which the audiences are frequently more interesting than the pictures. Then I seek to find out why films are as necessary as daily newspapers, and cigarettes, and why twenty million people visit British cinemas every week. I suggest that the cinema habit is practised almost unconsciously, and that the colossal system for providing endless entertainment is undermining itself. I lament the fact that there is no time "to stand and stare," for there are far too many films, too many cinemas, too many audiences, and too much of everything, to create a feeling of solidity.

The temperature of the film industry is too high, and it cannot remain feverish indefinitely. I may be wrong about all this, but I certainly feel that a few notices stuck around Wardour Street, stating "You Have Been Warned," might compel the industry to quieten down a little, and think things over.

I deal with television, and hope that the films it introduces will do justice to the new medium, by refusing to imitate the cinema screen. I refer to the vogue for Shakespeare, and hope his name may be billed almost as large as the stars featuring in his works. I praise the *Broadway Melodies* of the screen for their marvellous synthetic unreality, and the almost inhuman efficiency with which they are made. I praise Chaplin for sitting on the hill-top, and watching all the other stars burn themselves out.

Warning to Hitchcock.

I congratulate Laughton for being a genius, and admire Korda for introducing a dignity into filmdom hitherto unknown. I venture to warn Hitchcock to be a little less "unusual" in future films, as I feel he is inclined to muddle people with the terrific twists he gives to his plots. I criticise *Man of Aran*, and wish Flaherty had shot less, and cut it himself—for it begins at the end, and ends in the middle, and, anyway, it's all about nothing very important.

I express admiration for Elsie Cohen, and also for the man who designed the Curzon. I explain as lucidly as I can what a documentary film is, and why it is becoming increasingly important. I liken the short realist film's appearance, between two endless features, to the opening of a window and the flooding of the auditorium with fresh air, and I look forward to a merging of the fictional and documentary worlds.

I denounce nationalism and jingoism in news-



Andrew Buchanan

reels, and prophesy the time when they will become mere stop-press columns on the end of carefully-produced news films based on the *March of Time* idea. I make a distinction between dialogue and sound films, and also between the manufacturer and the creator of pictures. After all that, I give instructions (on film production), primarily, but not solely, for amateurs, and include a few recipes for producing magazines which, I suggest, provide a maximum of experience for those wishing to become directors. I say a lot of other things, some which will please, and others which will offend, but I can't help that, because the answer is in the negative as usual.

RADIO by Rudolf Arnheim (Faber and Faber, 12s. 6d.).

In this successor to his book *Film*, Dr. Arnheim subjects the aesthetic capabilities of the microphone to a minute analysis, with special reference to broadcast drama.

Dr. Arnheim is well aware of the creative power of the microphone, but his insistent emphasis on the aesthetics of radio is misplaced. The technical-aesthetic difficulties are now, at least partially, solved, and the great problem at present facing radio is the adequate application of rapidly-advancing microphone technique to the social and educational demands of our time. Here, indeed, is a field for the interpretative analyst equipped with social, economic and aesthetic knowledge. But Dr. Arnheim covers no new ground and opens no new perspectives of theory, because he fails to relate his analysis to the wider issues.

NOVELIST SATIRISES BRITISH PRODUCTION

Eric Siepmann, brother of Charles Siepmann, B.B.C. Director of Talks, is at present in Spain engaged on a second novel. He is 33.

After leaving Oxford he spent a short time on the stage, and then took up journalism, working for the "Manchester Guardian," and for "The Times" as New York correspondent.

He worked for some time on productions for London Films, and did dialogue and script work for "Moscow Nights."

In the future he intends to devote himself entirely to writing.

WATERLOO IN WARDOUR STREET by Eric Siepmann (Chatto and Windus, 7s. 6d.).

This is a gorgeous book. Unlike Paul Morand, whose *France la Douce* restricted its satire almost entirely to a witty presentation of known facts, Mr. Siepmann tempers his highly malicious reportage with flights into regions of fantasy beyond the reach of even the most extravagant movie-czar.

His story is about B.H.F. Ltd., originally Boni, Houndsditch and Fünckel, but now, in the boom period of rearmament, British Historical Films. A mammoth picture: *The History of England* is planned, money is poured out like water, every notability is put under contract, the producer suffers from an hallucination that he is Napoleon, and finally, the film, without a foot being shot, makes an enormous profit out of sheer ballyhoo.

Many people will quite rightly avoid recognising themselves in Mr. Siepmann's gallery of cleverly drawn characters. He never commits himself, but nevertheless there is not a single studio type missing.

It is a really funny book—even for the layman (who will think it more improbable than it really is).

FILM PRODUCTION by Adrian Brunel (Geo. Newnes Ltd., 7s. 6d.).

Mr. Brunel has written yet another book on film. This time he takes the whole sphere of film production as his field. He writes racy and amusingly on all stages of preparation, photography and direction. If the book has a fault, it is that in 200 pages there must necessarily be some superficiality. Mr. Brunel has been conscious of this and a series of appendices written by experts supply some detail on the functions of studio personnel.

BLIGH ON THE BOUNTY (Dent, 1s. 6d.).

In response to the demand for authentic information on the now famous mutiny comes this fascinating little book. It is Bligh's own record of the expedition. Hollywood's mutiny through the eyes of the principal character is scarcely less romantic than the film.

TRAGEDY IS BOX OFFICE IN JAPAN'S HOLLYWOOD

By Winifred Holmes

Japan is second only to Hollywood in film production.

American films received their worst blow when sound came in, and the language problem presented itself. On top of that there had developed in Japan a strong feeling against Western films. They saw a grave moral danger in them, and saw, too, the money that could be made out of the industry.

In 1934 the Manchurian issue caused an outbreak of patriotism which was christened the "Nippon Spirit." Everything Japanese had to be cultivated, foreign ideas were tolerated only if useful. High tariffs were set up. Exchange rates for films were disadvantageous for importers. The Japanese industry thrived.

Studios were built in Tokyo and Kyoto, Western technicians engaged, historical plays photographed and enjoyed by the people as something indigenous to them, and in the age-old tradition of *Kabuki* and *Noh* drama.

These *Jidai geki* or *Keng eki*, classical mediaeval plays based on the adventures of *samurai*, clan feuds, and wandering knight-errants, or *ronin*, have little sex interest in them, but plenty of sword fighting. *Kendo*, the art of handling a sword, corresponds to European fencing, and is as old as Japanese history.

In the silent days American films began to lose ground when stories of contemporary Japanese life, closely imitating the American methods, were made in studios at Shochiku and Nikkatsu. With them a group of screen actors and actresses came into being. Previous to that, stage actors had been used.

Endless Sword Fighting

In the early beginnings of the Japanese film the stories were historical.

To a Westerner the sword fighting is endless. The hero invariably has to tackle twelve men at once, as in the old Fairbanks films, but the audience is not waiting to see him do the lot down. It watches each move and thrust æsthetically as if at a ballet or bull-fight. The movements are stylised to a musical accompaniment, and the whole thing is semi-lyrical in quality, the hero dying to an exquisite dirge on the samisen. *The Defence of Honour* and *The Tale of the Forty-seven Ronin* are two of these films.

But American films changed things. After young Japanese had seen some American films, there were only the old folk and the peasants who really liked the *jidai geki*. The young people demanded modern subjects or Western films.

So *Shimpa geki*, stories of contemporary Japanese life, were made. Film stars came into prominence. But even now they are rated lower than hereditary *Kabuki* actors, getting at the most £1,000 a year, instead of the £10,000 which the actor gets.

Shimpa geki were popular at once, and Western films began to lose their grip, dropping from 80 per cent to 50 per cent of the year's distribution.

When talkies came in, the percentage of Western films dropped to 20. Few Japanese speak English, so Western talkies are now almost entirely shown in the shop-window theatres of Tokyo, Asoko, Kobi and Kyoto.

The government censor, while still being extremely strict with native films, occasionally leaves kisses in foreign films to-day, or makes an ironic comment which turns subversiveness into a laughing-stock.

Shimpa geki chiefly deal with gangster or



student life, and present people quarrelling, working hard, or falling in love without the consent of parents. This means a death pact on the part of the lovers, a daily feature of contemporary Japanese life.

A recent very popular film, *Eternal Love*, tells of a girl who gives up her lover to marry her father's choice, an elderly rich man who will save the family from ruin. The bridegroom, hearing of the shaky state of the family's finances, backs out, and the girl goes into business herself, to save the situation. With the help of yet another man, whom she eventually marries, she prevents the printing concern from going bankrupt and is able to retire into private domestic life. The clever husband henceforth carries everything on his own shoulders, and the girl is much admired by her audience.

Japanese Love to Cry

Audiences love tragedy, feeling that they have not had their money's worth unless they have cried heartily. They like comedy, Chaplin and Mickey Mouse preferred. They make comedies of their own on such themes as the two married couples; the old-fashioned husband with a Westernised wife who refuses to kow-tow to him, or the Europeanised husband with a wife of the old school.

Steps have been taken to interest the foreign market in Japanese films, but with little success so far.

Russia enjoyed the historical *jidai geki* as early as 1928. In 1930, young movie critic, Ipei Fukuro, took to Moscow a film of contemporary Japan, *What Made Her Do So?* The *Osaka Mainichi* comments: "the thought of promoting a Japanese Proletarian picture in Soviet Russia—of all the countries in the world!—makes one flush somewhat, but the Japanese cinéists hope that it might help to bring about a chance of selling more Japanese pictures to that country."



Above: Japanese lovers à la American

Left: Comic Bairnsfather characters

Below: From a recent patriotic film



Japan has long realised the value of films for education and propaganda. News-reels are made under the auspices of the *Osaka Mainichi* newspaper, and the material made up into films for use in schools and colleges. In May, 1928, Children's Movie Day was instituted in Tokyo under the co-operation of the Education and Home Departments and the five larger cinema companies, and films suitable for juvenile audiences were shown on Sunday mornings "with satisfactory results" (*Japan Year Book*, 1930).

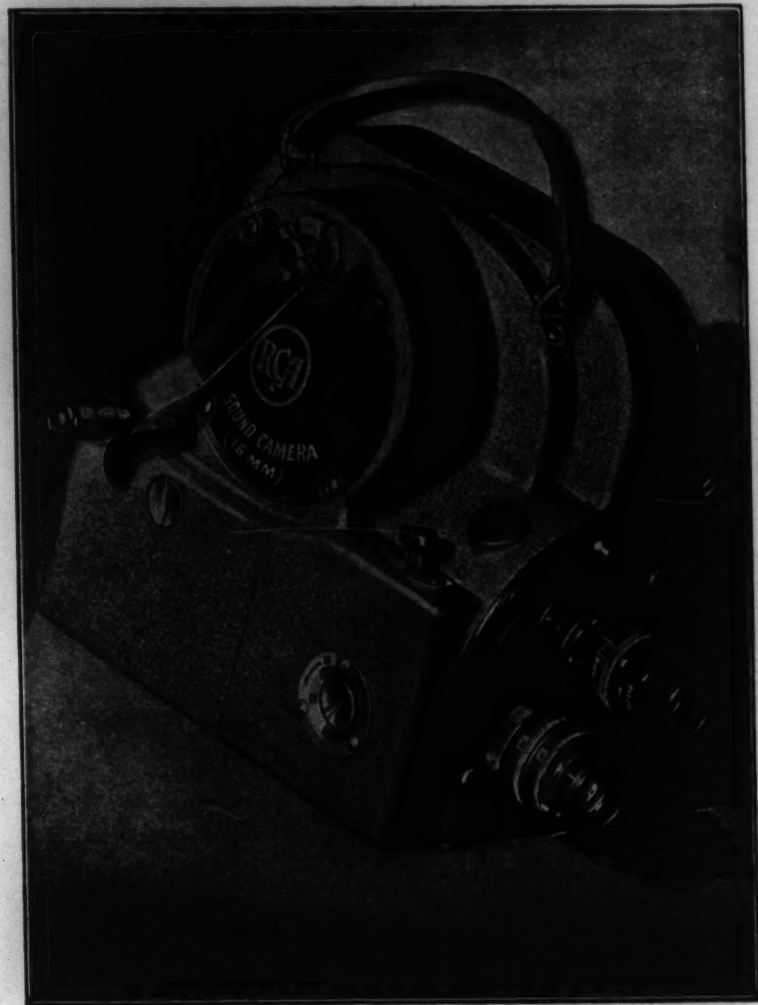
Large Film Planned

In 1925 the Minister of State for Education, in the 52nd Report, under the heading of "Improvement of Popular Education," states:—"In order to make known to the people in general the movements of the members of the Imperial Family, the Department was authorised to make use of the cinema films about the Court, and had them exhibited to the public. Besides, the Department selected, as a means of education and for scientific reference, some appropriate materials, and had them filmed for the common benefit and enlightenment."

In 1932 the Department itself made nine films and distributed thirty-nine under its auspices.

The latest project is a ten-reel propaganda film of present-day Japan, now in production and scheduled to be shown at the end of 1936. Famous painter Fujita has chosen the child actor for it, and is advising on scenes, etc. Franco-Gaumont Co., Paris, are its European distributors.

RCA *Presents* *the first* **PORTABLE 16.M.M.** **SOUND CAMERA**



Great possibilities are revealed by this marvellous new Camera.

Two types of picture can be taken :

1. The news-reel type which is made merely by pressing a button and speaking into the Mouthpiece at the back of the Camera while the picture is being taken.
2. By means of a separate Studio Attachment real "talkie" films can be recorded in the same manner as in the big Studios.

Operation is simplicity itself—an amateur can produce perfect sound pictures after very little practice.

You must learn more about this new development.

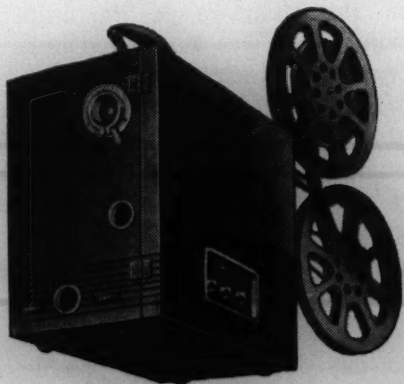
Write to RCA Photophone Ltd., Home Movies Department, at the address given below, for full particulars of the RCA Sound Camera, also the new 16-mm. Reproducer.

THE NEW RCA PHOTOPHONE 16-MM. REPRODUCER

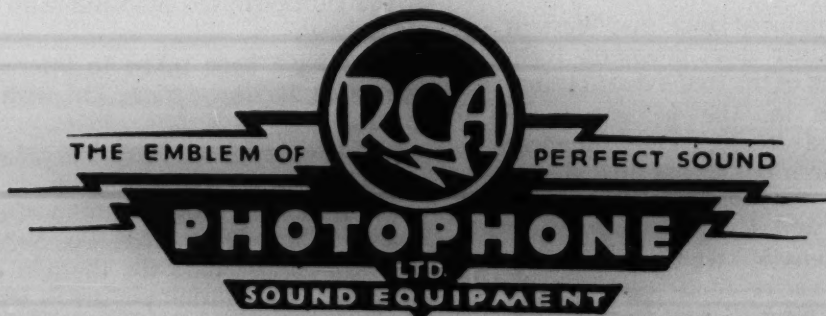
This new type RCA 16-mm. Portable Reproducer can be used for both silent and sound pictures, and is extremely simple to operate. It is completely self-contained, and the over-all dimensions are only $17\frac{9}{16}$ " x $14\frac{3}{4}$ " x 11".

The improved system of illumination provides a brilliant screen image. Will accommodate any length of film up to 1,600 ft. Thrilling natural tone—ample and easily controlled volume up to 15-watts undistorted output.

(PRICES:—Sound Camera, £130; Studio Attachment, £90; Extra for Critical Focuser, £10; New 16-mm. Reproducer, £175. (These prices do not apply in the I.F.S.)



RCA COMPLETE THE PICTURE WITH SOUND



RCA PHOTOPHONE LTD., ELECTRA HOUSE, VICTORIA EMBANKMENT, LONDON, W.C.2
 Telephone: Temple Bar 2971.

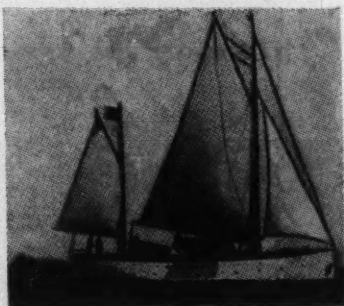
Two Expeditions Planning Voyages to Film the World

THREE KETCHES TO COVER FIVE OCEANS

In a few weeks three 16-mm. camera and sound units are to be sent to different parts of the world to make educational films. Three 60-foot auxiliary sailing ketches are being fitted out for the crew of seven who will man each boat. One unit will cover Europe and the south coast of Asia, another all Africa, Australia, New Zealand and the Pacific Islands, and the other North, Central, and South America.

NO MEAN PROGRAMME

Sponsored by the School Films Company, headed by Captain C. Rudstow-Brown, a retired military man, films will be made of raw products, manufactures and industries, architecture, agriculture, horticulture, botany, anthropology, zoology, commerce, transportation, irrigation, fisheries, rivers and ports.



Each boat will carry a pair of 33-h.p. Bergius Diesel engines, although it is hoped to cover most distances under sail, and the navigation will be under the control of an expert picked by the Admiralty. For the sake of economy, no paid crew will be carried, and the work of the boat will be shared by every man aboard.

PERSONNEL

The crew of the first boat will consist of Captain Rudstow-Brown, Captain R. W. M. Lloyd, retired R.N. (navigating officer), George Rutherford, one-time senior cameraman for the Provincial Motion Picture Bureau of Ontario, Canada (cameraman), R. J. Carruthers (commentator), G. E. Rude (educational writer), H. F. Alton (wireless operator and electrician), and a sound operator and engineer yet to be selected. R.C.A. equipment will be used.

FIVE YEAR PLAN

Each trip will last about eight months, and journeys as far as three hundred miles inland may have to be undertaken. Over a period of five and a half years they intend to produce 3,500 reels of film.

Two Scotsmen, J. C. Elder of Glasgow, and J. B. Dalrymple of Ayr, are to start shortly on a three-years' world tour on a sailing ship. They plan to bring back, on film, a record of the world and its people to be used for a "Truth in Education" campaign.



Left: Mr. Dalrymple. Right: Mr. Elder

Some travel shorts will be made, and arrangements have been effected for world-wide distribution of the educational films.

Lord Rothermere, a recent champion of the Scottish Nationalists' cause, has, through his paper, the *Daily Record*, backed the adventure. Offers of assistance, in the way of equipment for the ship, blankets, etc., have been received from firms interested in putting Scotland on the map.

The *Daily Record* is sending a reporter along, and radio transmission will be installed.



Dutchmen Film Holiday Campers

Two young Dutchmen, Josephson and Van der Linden, have made a film on Texel, one of the most beautiful islands of the North Sea.

Working under limited financial conditions, they have told a simple and rather commonplace story about a group of holiday campers. The atmosphere of the sea and the sand-dunes is well registered, and dialogue reduced to a minimum.

The resulting necessity of concentrating on local atmosphere and direct action, already established by Siodmak in *Menschen am Sonntag*, and by Machaty in *Extase*, is another pointer to the possibility of making inexpensive location pictures.

Workers Reveal Secrets of Building Conditions with Concealed Camera

A notable amateur 16 mm. film has recently been made and financed under strange circumstances. A group of building trade workers, engaged on a big construction job, decided to make a film of their own conditions. Money was raised by the workers themselves in several ways. They raffled a pound note. One of them took snapshots of the job and sold prints at twopence apiece, and several pounds were collected in this way.

Kino loaned apparatus, but production was executed entirely by the workers themselves. The shooting was done under difficulties since no official permission was obtained. The camera was concealed for every shot.

The film contains a vivid sequence of workers meeting to discuss and carry out a strike. These scenes were staged and are lively and exciting. The whole film, technically crude, is full of a vitality and an authentic observation rare in amateur films.

The material was edited by Kino and is being released by them. The film runs for about ten minutes and is called *Construction*. It is a remarkable job of pioneer work, and has already been shown in some thirty building trade union branches. Encouraged by the film's success, these branches have held a conference and decided to produce a further film based on the trade union attitude to housing.

CO-OPERATION

IN BRINGING YOUR IDEAS TO THE SCREEN

is the keynote of—

CUTTING • EDITING • TITLING • COMMENTARY

FILM EDITORIAL SERVICE



94, WARDOUR ST. LONDON, W.1.
Telephone: GERRARD 3856.

AEROPLANES AND TAPE MACHINES COVER THE WORLD FOR NEWS-REEL

THE organisation of a modern news-reel has to be as quick and efficient as Fleet Street journalism. The public is no longer content with a news-reel that confines itself to Lady Blah-Blah launching a ship, Lord Ho-Hum inspecting Boy Scouts, and an interview with the oldest inhabitant of Wagging-Parva on the short-skirt situation. Audiences want news, and they want it hot.

Mr. Castleton-Knight, of Gaumont-British, in an exclusive *W.F.N.* interview, explained a few of the reasons for the success of the Gaumont-British Sound News, which circulates in 1,750 cinemas throughout the British Isles.

Gaumont-British gathers its news from all over the world. In every town of importance in Britain they have their cameramen ready to cover local events. Two tape-machines provide a twenty-four-hour-a-day service in the London office, and in addition there is a network of 4,000 local correspondents ready to 'phone in whenever a story breaks.

Gaumont-British has its own office at Heston Aerodrome with a plane and skilled pilots permanently standing by, ready to take off anywhere and at any time. Incidentally, Gaumont-British News has perfected a system of air distribution to theatres for scoops and specials which enables a total distance of 1,400 miles to be covered in three hours.

Scoops from Abroad

Foreign news is covered in a variety of ways. In all large continental towns and cities Gaumont has a cameraman available to send in stuff whenever required. In America it has a tie-up with Fox Movietone and the Hearst News-reel.

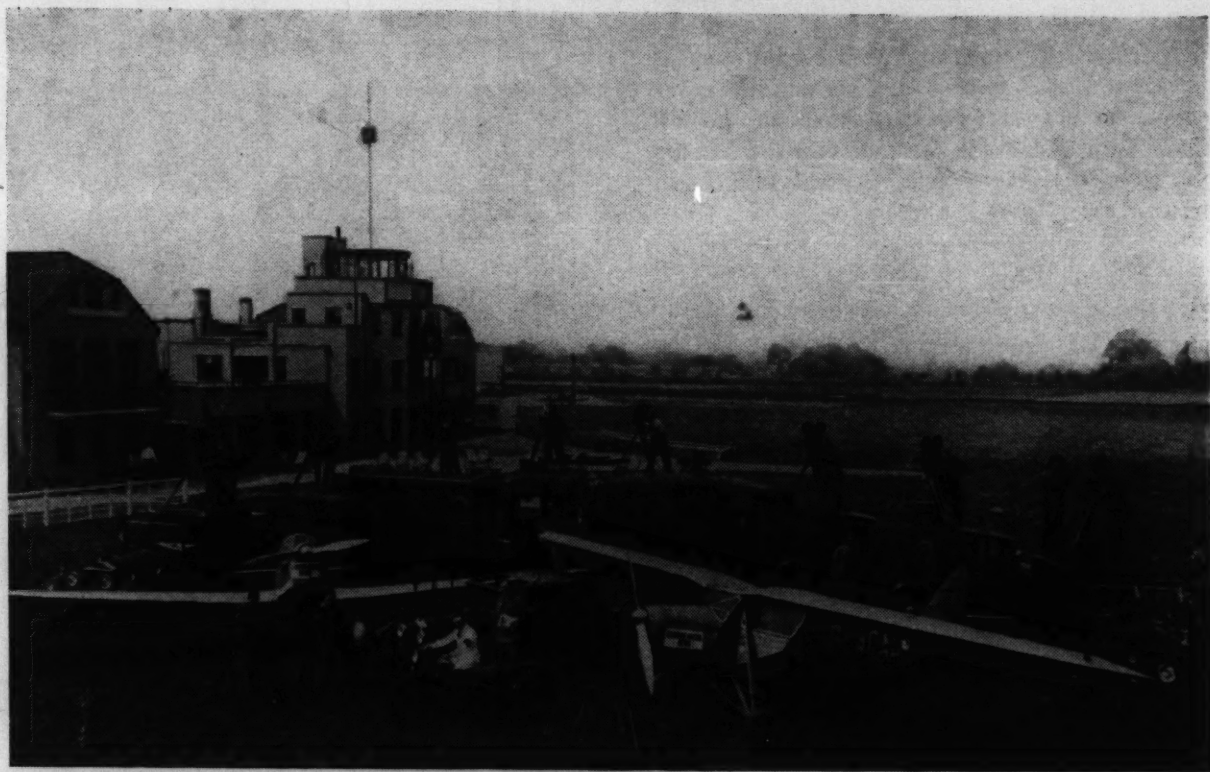
Some of their most brilliant scoops came from abroad. The pictures of King Alexander's assassination were the sort of thing news-reel editors pray for but don't often get. The G.B. man on the spot sent the negative to Paris for developing. Two copies were made, and one sent by air to England and the other by ordinary post to Dover. As was expected, the copies sent by air by G.B. and all the other news-reels were held up by the authorities, but the other copy got through, and G.B. scooped the country.

The famous wireless pictures of the arrival of Scott and Black in Australia provided another triumph for Castleton-Knight and his organisation. The event was shot in Australia, and forty odd frames selected for enlargement. These were wirelessed across one by one, and re-photographed on film in London. The scoop was a world sensation.

News-reels are expensive things to run. G.B.'s weekly budget is about £3,000 for two editions, but that is exclusive of specials. A big event may cost anything up to £2,000 on rights alone. The

Scott-Black scoop cost £39 for each picture, and there were forty of them. Cables cost another £220.

Twenty-seven cameramen and five mobile recording trucks are permanently employed by this reel.



Gaumont British News on Parade

Soccer League Boycott may follow Cup Final Squabble

This year's Cup Final will go down in history as the Final that was played more in the air than on the ground.

Regarded as one of the big news events of the year, Wembley Stadium decided to keep the News-reels out and film it themselves. The decision must have cost them a lot.

Here is the story. The News-reels between them offered something like £2,000 for the rights to film the game. Wembley Stadium held out for more, so the News people withdrew their first offer and substituted a smaller one. Wembley Stadium retaliated by deciding to make the film themselves, releasing through Featurettes at £12.10.0 a booking. Any News-reel men spotted inside the ground would be thrown out, said the Stadium, and the public were offered rewards to denounce anyone who tried to take in a camera disguised as a parcel of sandwiches.

An injunction was sought to prevent the News-reels producing or distributing shots of the game, and the C.E.A. asked all exhibitors to refuse to book the official film, on the grounds that

The situation concerning exclusives is a little easier now. Formerly, the news-reel companies bid against each other, but as a result of a conference called by the C.E.A. they all agreed for a period of one year to co-operate on big national events.

exhibitors should not have to pay extra money for events that should be supplied by the News-reels in the ordinary way.

The News-reels made their next move by hiring planes and autogyros, and the Stadium tried to stop that, too. But the News-reels are on good terms with the Air Ministry, and no flying ban was issued.

Came the day. Under the command of the intrepid Campbell Black, the flying Armada took the air and the sky was black with long-focus lenses. Everybody got a picture, the cinemas had it by early evening, and democracy was saved.

But watch out for retaliation from the News-reels—reprisals are in the air. "W.F.N." is able to state that at least one News-reel may feel itself compelled next season to boycott all Soccer matches and concentrate on Rugby League fixtures. That move has already started and if the News-reels do go all out to popularise Rugby it will be interesting to see the effect on Soccer attendances.

Have you read Eric Siepmann's film satire

WATERLOO IN WARDOUR STREET ?

PRESENT DAY CINEMA MAGIC INSPIRED BY STAGE JUGGLER

MELIES, USING MOVING MODELS, FORESTALLED THE CARTOON

by L. H. Eisner, our Paris Correspondent

THE word "pioneer" has often been misused in the young history of cinema. Georges Melies, French film producer and director, is more than others entitled to this name. His career seems a film itself.

Search for a Medium

Georges Melies, son of a big shoe-manufacturer, is born in 1861. He wants to become a painter, and works, in Paris, at the Academy. He loves the theatre, is still more interested in jugglery. He becomes director of the Theatre Robert Houdin. There, he creates big shows with dissolving views, illusion tricks, and he juggles himself.

Invited to Lumière's first show of his moving pictures at the Grand Café, in December 1895, he immediately grasps the value of this new invention. He offers 70,000 to 80,000 frs. to Lumière, to buy one of his apparatus, for his theatre. Lumière only thinks of using his invention for scientific purposes; so he does not accept any offer.

The Rewards of Invention

Melies himself is an inventor. He invents his own apparatus and, in 1896, shows his first moving pictures, in his theatre. Thinking of his dissolving views, he tries to improve them, to make one shot fade into the other. (Now, still, he does not like hard "montage." In a time in which others cut in many titles, he tried to avoid them.)

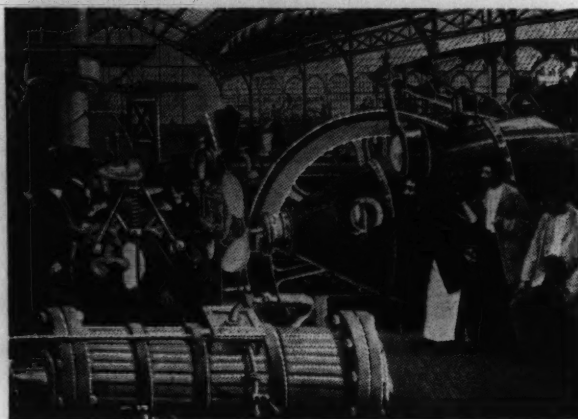
There are no films ready for Melies, so he becomes a producer. In Montreuil, his family house, he builds a sort of photographer's glass-studio. Fair-showmen buy his first small films. But, when he shows them one of his bigger films of about 300 feet length, his *Voyage dans la Lune* (Journey to the Moon), nobody wants to pay the 500 frs. he asks for. In the same evening, he takes his film to one of the fair-people and shows it on his own account in his tent. His grosses are 7,000 frs. that night. Now, everybody wants to buy his longer films.

There is no possibility of copyright yet. Americans buy his films, Laemmle first of all. And Laemmle makes as many copies as he likes, stamping his own trade-mark on Melies' films. Melies does not see a cent of the money that Universal makes.

Debt and Destruction

At last, Melies has the idea of creating a branch, over in New York, with his own brother. This branch, Star Films, flourishes, until his brother thinks of shooting wild-west films, like Tom Mix. He loses everything; in 1913, he sells Star Films without telling Melies.

Then, war comes. Theatres do not pay, cinemas neither. He sees no more cash for his films. At Montreuil, his studio and house are requisitioned for military purposes. When war is over, Melies has 300,000 frs. debts. He has



A big set for Moon film

to sell everything, even his films have to be melted down. (If those films are now still preserved in the Los Angeles Film Museum, it is due to a burglary committed in his American branch just before the war. In France, some few films were saved, by mere chance.)

Was Lost and is Found

Melies and his family stick to the theatre. They go with small troupes, through France, for eight years. Then, he resigns. His wife and he sell sweets in a little stand, at Gare Montparnasse, for about twelve years, until one evening, a film journalist passes by and hears his name by chance. He asks him if he is some relation of famous old Melies. At first, he will not believe him. Then, he writes articles about him; there is a big Melies festival.

Repose and Recollection

Now, Melies lives among his old reminiscences, photographs and pictures in the "Maison de retraite du Cinéma," bought for its veterans.

Melies has, of course, made historical films, tragedies and comedies, just like other producers of the early days. But he is the *only one* who found, by instinct and inborn talent, what the cinema really wants: illusion, fantastical scenes, tricks. He is the first to understand that film can show what the theatre never could. Thus, his films have the stamp of unlimited possibilities that films, alas, have lost again. He creates a fantastical world of his own. Long before Fritz Lang, he invents his journey to the moon. His genial tricks and inventions have, since then, been long forgotten and neglected (only the directors of the "Avant Garde" have been able to understand what Melies' art meant to the

cinema). Nowadays, only Walt Disney's cartoon world shows a glimpse of the wonders Melies performed with living actors. Phantoms, devils, good ghosts, goblins seem to become reality in the films of Melies. People double, walk out of their bodies, dance on the table next to themselves, as a tiny miniature. A man juggles with his head beneath telegraph-wires, and suddenly his heads seem nothing else but notes in a stave playing "God Save the King." In the *Quatre cent coups du diable* Melies combines theatre with film: all fantastical scenes are shown on the screen. Trunks become a long train, dashing through heaven. There is no single object not full of mischief, and ready to wake up to an extraordinary life. Hell and heaven, the North Pole, the entire universe are the mere playground of his fancy. One of his films is called *Voyage à travers de l'impossible* (Journey through the Impossible); his whole art seems to make impossibilities possible.

It is interesting to show how Melies worked.



Trick work by Melies

Each "picture," as he calls it, has been settled beforehand by a detailed text and accurate drawings. Then decorations and side-scenes are put up. He only shoots one of those pictures a day. (His bigger films contain about thirty "pictures" and have about 900 feet.)

Melies' Reconstruction outdoes actual Coronation

One incident may interest, especially in England. When Edward VII was crowned, no cameramen were permitted. Melies reconstructed with the help of photographs, sketches and descriptions of the traditional ceremony, the whole performance, and filmed it with actors. This film was, like many of his films, coloured by hand. It had an enormous success. Edward VII heard about it and had the film shown to him. He was very much interested, and said that it had been even more "detailed" than his real coronation. The king being a little indisposed, the ceremony had been shortened.

PREFACE TO LIFE

Other new films being made

- HOLY ISLAND
- THE ROOF OF THE WORLD

A new documentary film about books, publishers and writers, with leading figures of the literary world, now being made by ALEX SHAW with PAUL ROTH producing

THE STRAND FILM CO. LTD

We place our specialised knowledge and our creative technicians of documentary films behind the making of all types of publicity,

37-39 OXFORD STREET · LONDON · W.1

propaganda and instructional training films

PATRICK O'BRIEN

DOCUMENTARY FILM PRODUCER

RECENT PRODUCTIONS

- *Making the most of our Coal*

The Official Gas Light and Coke Co. Propaganda Film

- *Four-Mile Death Dive*

"A tip-top short, splendidly photographed, with a snappy and informative commentary .. thoroughly deserved the big hand it got at the Trade Show."

Daily Film Renter.

127 MOUNT STREET, LONDON, W. · TELEPHONE GROSVENOR 1414

Public Relations

Education Replaces Sales-Plugging in Latest Advertising Films

PUBLICISE, Publicise and, if possible, amuse, was the old slogan in advertising films. Publicise through education is the new.

The experience of Publicity Films is a fair guide to this movement in the world of public relations. For years Publicity Films has been making advertising films for inclusion in the interludes in theatre programmes. They buy screen time.

Definitely and without apology they recommend face powders, laxatives, and lollipops. They make no pretence at education.

During the past two years the non-theatrical development has affected the policy considerably. There is a growing demand for educational interest films of all kinds: among schools, lecture groups and social organisations. The yearly audience in this field may be as high as ten millions. It is a serious audience worth interesting.

Some government departments—the G.P.O. principally—have exploited this new demand skilfully. Industrial concerns are following eagerly. They are beginning to realise how their own propagandist ends can be served by relating them to serious public interests. They talk now of prestige films and go in for documentary and educational films. They make films of their works and their workers. Except for a limited reference to the sponsoring company there are none of the old blatancies of sales plugging.

Variety

Here is Publicity Films' list. Cadburys have recently made a film, *Sweet Success*, which teaches shopmen how to keep shop: how to sell, stock, keep books, etc. They are now beginning a new programme. There is an interest film of *Trinidad* in Technicolor. Another describes farming from a modern economic standpoint, as an integral part of the country's industries.

A recent film, not very good in itself but a valuable aid in the history classroom, was the centenary film of the Great Western Railway. Its hundred years of railway and social history,



From recent Cadbury Film

though a trifle pompous in manner, is a godsend to teachers who are trying to introduce the social outlook into history teaching.

The World Moves On, made for Dunlop rubber, gives a history of wheel transport, and Publicity Films claim that it is a better educational than the G.P.O.'s *History of the Wheel*.

The Historical Association is anxious to make a list of all films which will, in any way, give their teachers a starting point to the discussion of the past. They might note this new development.

More films on interest lines are promised by both Dunlop and Austin. Austins have already made two travelogues of Spain and Ceylon. The brilliant Shell guides suggest that the travelogue is an excellent gambit for transport firms if handled with enough distinction to overcome the proprietary emphasis.

Sponsored Films

Austin's *Men Who Work*, the story of a working man's day in a factory, is well spoken of and this humanising of work offers another good lead. The most successful film made by the E.M.B. (it proved first-class entertainment in over a thousand theatres) was *Industrial Britain*. *Night Mail*, another film of workmen, has recently completed a six weeks' run at the Carlton in London—a record for documentary in the West End—and is booking widely.

The wonders of science, and the accuracies represented by modern production strike the modern imagination increasingly. *Industrial Britain* played strongly on this chord. Publicity Films have followed with *Achievements of Accuracy*, another Austin film.

There the matter rests for the moment, but we suggest another line of attack which may bear equally valuable fruit. Nothing recommends itself these days so much as the joining of sponsorship with a public service. The Gas Association and London Films have shown the way by making *Housing Problems*. Gaumont British Instructional have followed brilliantly by making *Death on the Roads* for the *News of the World*.

But consider the public services which might be related to the publicities attendant on food products, cookery interests, wine interests, soap interests, etc. We shall suggest the possibilities in detail another time. The main lead for the moment is that the formulae governing publicity films are varying, and it is high time.

Here, with all apologies, are some of the older formulae.

1. The girl applies face powder—consequently marries her boss—goes on honeymoon.
2. Family listen to radio—discuss their favourite stars—mamma likes this one—papa likes that one—and when they are all done, somebody's favourite is so-and-so's cocoa.
3. What were the ten greatest minutes of your life? The airman speaks—war, and a German

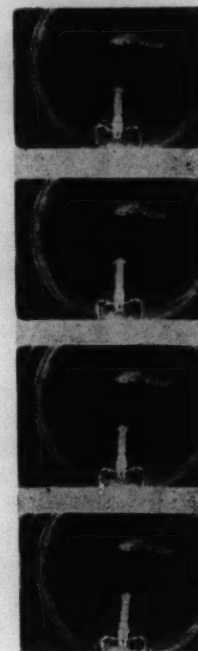
Moholy Nagy completes Lobster Documentary

Moholy Nagy, Hungarian, and maker of abstract films, has recently completed a short documentary on lobsters.

The film was made at various points on the English coast and important sequences were shot with the collaboration of Professor Daniels, principal of the marine biological station in Port Erin, Isle of Man. A daylight water tank was used for detail pictures.

The first version of the film was 2,400 feet long, but subsequently 1,000 feet were cut.

The musical score is by Arthur Benjamin, who is reported to have been greatly puzzled by the problem of underlining the activities of the tiny new-hatched lobsters.



"World Moves On" (Ralph Smart)

Ralph Smart, director of *The World Moves On*, is twenty-eight years old. He has been in films for some time and has directed propaganda films for the Social Hygiene Council, the Boy Scouts' Association, and Levers.

He was assistant to Anthony Asquith in *Cottage on Dartmoor* and has also worked in the scenario and production departments of Gaumont-British, M.G.M., and United Artists.

ace is shot down—the sahib refers to India and a heavy effort in pig-sticking—the old lady remembers the dear dead days over the garden gate—the old fellow in the corner crawls out of the shadow, whips a half-mutchkin from his hip and points to somebody's whisky.

FILM SOCIETIES

HOLLAND:

Nine years ago, Joris Ivens founded the Film Liga. In this organisation he assembled hundreds of enthusiasts from all over the country. In his tiny theatre they gathered to see the latest developments in cinema.

He did, in effect, found an Amateur Movement—a movement of independent film-makers, who were not content with theory alone. René Clair, Cavalcanti and Eisenstein delivered lectures in Amsterdam. The amateurs were busy with their cameras. Their subjects were the sea and the slums alike of their native country.

Since 1933, there has been nothing to take the place of the Film Liga. But its work has not been in vain. Films such as Rutten's *Dead Water* and—more recently—*Young Hearts*, the work of two enterprising young men, are an indication that their influence is being felt to-day—an influence which urges that the life and occupations and surroundings of ordinary people are a worthy subject for the screen.

MACLAREN WIRES:

"I wish to let you know that owing to the swiftly changing international situation, we have dropped all plans. Instead we start making immediately, before anything else, an intense propaganda film for *action* against the forces leading to international war—for exposing the armament racket—for emphasising ghastliness of mass-slaughter—for urging every person who sees the film to *act*, and to show just what kinds of action he or she can take.

"The film is designed to be seen primarily by working class audiences. We start shooting on the 1st May, and complete the film by July 31st."

SUDBURY:

Over 100 people, including representatives from the local and trade Press, were present at the opening of the Sudbury Amateur Film Society's new theatre recently. A party from the British Film Institute Society were also amongst the audience.

W.F.N. ————— W.F.N.

At the recent Conference of the Federation of Film Societies, representing the nineteen leading Film Societies in Great Britain, "World Film News" was appointed the official organ of the Federation. We acknowledge the honour and salute a movement which, with a proper contempt for magnates and mugwumps, has made the wide appreciation of the art of cinema possible.

GLASGOW:

Glasgow Film Society is the second oldest and second largest in the country. It was founded, shortly after the London Society, by D. Paterson Walker (who is still its secretary), Stanley L. Russell and Charles Fraser. The inaugural meeting was attended by thirteen. Its first performances were held in the private basement theatre of First-National Pathé. The first film shown was *Caligari*.

The present chairman is C. A. Oakley, lecturer in Industrial Psychology in Glasgow University, who took a prominent part in the formation of the Scottish Film Council (the representative body of the British Film Institute in Scotland), of which he is now joint honorary secretary.

Stanley L. Russell, who continues to serve on the Council, is also honorary secretary of the Meteor Film Producing Society, one of the most ambitious and successful amateur units in the country. He was instrumental in organising the Scottish Amateur Film Festival, and is chairman of the Amateur Cinematography Panel of the Scottish Film Council.

An interesting feature of the Society is its magazine programme, which contains recommendations of films shown commercially in Glasgow, short articles, and a members' forum for discussion.

FEDERATION

The following are the principal resolutions adopted at the recent conference of the Federation of British Film Societies. These will now be passed to individual societies for agreement.

The Federation agrees to co-operate with the London Film Society in the importation of one feature film and several short films in the season.

Film societies affiliated to the Federation should make their bookings through the Federation, unless otherwise instructed by the Secretary of the Federation.

The Secretary of the Federation shall prepare and issue, prior to the beginning of each new season, a list of films available to member societies.

It was agreed that additional information relating to the affairs of the Federation, apart from the bulletin on available films, should be published monthly in "World Film News."

It was agreed to call a conference of secretaries of member societies prior to the beginning of each season, in order to discuss films and booking arrangements.

MANANA DE LA MANANA

By Basil Wright

Ibiza, the least known and least spoilt of the Balearic Islands, is notable for its Moorish traditions which have persisted through seven centuries of Spanish domination. Its architecture bears an astonishing resemblance to the work of the modern functional designers.

Some weeks ago I went, with John Taylor, to shoot a short documentary of the island for Thorold Dickinson's "Fact and Fantasy" series.

Before leaving London we were assured by the Spanish authorities that there would be no objection to our filming Ibiza.

We found an ancient walled city showing strong Moroccan influence. In the citadel was a small garrison of the comic-opera type. The first two days we spent taking shots around the garrison, watched by sleepy but quite interested sentries.

On the third day, a plain-clothes policeman, with one eye, arrested us in a café, and announced that our camera and all our exposed film must be handed over to the Commandante of the garrison. We gave him the camera and 200 feet of unexposed colour film. The exposed film we put with the cockroaches under the bed.

Days passed. Our morning visit to the Commandante became part of the barracks routine. Nothing happened. In despair we cabled the Generalissimo in Majorca. But he was Spanish, too, and had passed the buck to the War Office at Madrid.

We took to fishing, halma, ludo, poker, dice, and other vices.

We cabled London. The Foreign Office took up the matter and soon replied that all was



IBIZENKIAN CHURCH

arranged. This, however, had no apparent effect on the Madrid lotus-eaters.

Finally, when the Army had returned from its lengthy Easter siesta, the Commandante at Ibiza sent for us, and after keeping us waiting for only forty-five minutes, informed us that we might shoot. But only the churches.

Never has the meaning of the word church been so elastically interpreted. At times it almost amounted to blasphemy. But, in any case, the film was made.

My only regret is that we have no film record of the Commandante's soldiers drilling. They were a cross between Laurel and Hardy and the soldiers in *Alice Through the Looking Glass*.

THE FILM AND PHOTO LEAGUE

invites the co-operation of men and women who desire to produce pictures dealing with the real life and aspirations of the vast mass of British citizens to-day. The League aims at producing films and photographs of social and cultural value, and at co-ordinating the activities of individuals and organisations sympathetic to these aims. It also organises lectures, debates, shows etc., among its activities. Join us — our new address is
4a PARTON STREET, RED LION SQUARE, W.C.1

IVOR MONTAGU STATES CASE FOR SPECIALISED SHOWINGS

The Cinematograph Films Act of 1929 is about to expire and be renewed. Recommendations have been invited for its revision. The Act was drafted with looseness and inexperience, and had consequences in the film world quite outside the purpose of its sponsors—the encouragement of British production. It is particularly in these directions that revision is desirable.

An unforeseen consequence has been the handicapping of the "high-brow" or "artistic" film. Everyone is aware that films are made abroad which, however popular in their country of origin, are, owing to difference of cultural conception and tradition (tragic ending, "realistic" treatment, and the like), or—particularly since the introduction of talkies—of language, not popular audience pictures for this country. Yet it is, I think, generally agreed that the occasional limited showing of such films in this country is wholly good.

Not only have new technical influences been introduced thereby into the industry, but as the trade itself has often emphasised, new audiences, new social strata have thereby been introduced into the cinemas, widening and sophisticating the public taste.

For a time the work of this showing was effected exclusively by film societies. Later these were reinforced by the specialised theatres. This development has been generally commended, in the reports of public bodies such as the British Film Institute, by educational authorities; and yet against it the Cinematograph Act of 1929 struck a crippling blow.

FORMAL REGISTRATION

The Act, it must be appreciated, imposes a quota not only upon exhibitors but upon renters. There is no reason why these specialised theatres should not exhibit a quota of British films. They do. But the Act imposes a middle-man. If a specialised theatre exhibit a film, even if it propose to give the only exhibition of the film in England and obtain it and return it direct to and from the maker, it must make arrangement for formal registration by some renter. No renter will lightly use up his foreign quota upon a film which, from the start, is expected to book to only one or at most two theatres.

What is the solution? It is impossible for a specialised theatre exhibitor himself to start a formal renting organisation and produce or acquire the necessary equivalent of British films. The renting income of the high-brow film for a single show is less than a hundred pounds, whereas the cost of acquisition or production of a British film runs into many thousands. To expect this course would be to declare that no man may show one high-brow film, even for a week, unless he be prepared to invest many thousands of pounds, and overheads, in a renting

and producing business, precisely as though he were in regular business as a distributor of foreign popular films. Yet it is precisely this requisition that the Cinematograph Act now makes.

How then do the specialised theatres now exist? On the one hand they occasionally persuade big companies, with a superabundance of British quota, to take on a high-brow film that looks as though with luck it might have a wider distribution than to high-brow theatres only. This of course results in a tendency whereby the primary purpose of these special theatres, experiment, is discouraged, and factors quite other than the tastes of their own audiences inhibit enterprise.

RENTER'S LICENCE

But it is not too much to say that these theatres have been made possible only by the Film Society, which, early realising the position, informed the Board of Trade that it proposed to take out a renter's licence, formally register and act purely *pro forma* as renter for exceptional films for such theatres, and invite prosecution should the Board of Trade disapprove its activities. But for this action such a film as *Madchen in Uniform* would probably never have been shown in this country. Originally requisitioned by the Film Society, it was of course transferred to a "business" renter when it turned out a popular success.

Here the Board of Trade has given no undertaking not to prosecute, but with some generosity and understanding it has in fact not prosecuted, indicating that it has refrained from doing so where the *pro forma* renter has confined his sponsorship to that of a single showing, and not engaged in the business of pushing his wares up and down the country. This in itself is a crippling compromise, however, since from every cultural and educational point of view it is as desirable that an "artistic" film should be shown in Glasgow or Manchester as in benighted London, when and if ever enough people can be found to endure it.

EXEMPTION?

What is the solution? British producing interests cannot in any way be hostile to the occasional showing of these films, for a film unpopular enough to be stood by only two or three audiences cannot possibly be regarded as competing with home production. Why not exemption therefore?

The high-brow film, even if coming over to a single private society show for no hiring fee, already pays the same penny a foot protective duty that is paid by a super-production taking a couple of hundred thousand pounds out of the country. If not exemption, no one would object to some imposition in favour of British produc-

tion, to be paid, perhaps, to the Film Institute or the G.P.O., so long as it were graduated to the earning capacity of the high-brow film, not as now, in practice many thousands as against an income of, maybe, less than hundreds.

NO AMBIGUITY

The principle of exemption for the film of educational or cultural effect is already part-admitted by the exemption from foreign quota restriction of films "consisting wholly or mainly of natural scenery, industrial processes" and so forth. The only revision necessary is the addition to this category of the "artistic" film. And there would be no possibility of ambiguity or evasion.

Definition is very easy. *Let the exemption be extended to any film that is exhibited in public for a total collectively in all theatres in which it may be shown of ten weeks or less in any one year.* Such a period would be ample to allow the longest likely success for any high-brow film in London, and give a margin for the movement to crusade for one, or even two, struggled-for shows in the provinces besides.

No foreign film booking to a maximum of ten weeks of booking in a year could possibly injure British production, nor could a quota-evading business possibly be founded upon films with such a limitation.

New Anomaly of the Quota Act

One of the consequences of the Quota Act is the rendering illegal of the "try-out," or unheralded exhibition to a sample public of a film in unfinished state. This process enables its makers to learn which parts of a film are dull or do not "get over" to an unprepared audience, and to cut or amend the finished film accordingly. There is no process so efficacious in securing "polish," especially in comedy. It is almost universally practised in America. The Act renders it illegal and thus deprives British production—in the letter of the law—of a great advantage.

* The Board of Trade, on its attention being drawn to this point, intimated through its solicitors that it would initiate no prosecutions, in other words, not enforce the law. It is obviously desirable that this restraint, though commonsensical, should be made unnecessary by a revision.

SPANIARDS PUZZLED BY METRO'S AUDIOSCOPIKS

The latest film novelty is three-dimensional cine-photography. Metro-Goldwyn-Mayer have produced a short called AUDIOSCOPIKS, by Leventhol and Norling, with commentary by Pete Smith. It has already been trade-shown in this country, and should be getting into the theatres any time now. It has already gone to the public in Barcelona.

In some places it seems to have caused excitement—the effect of squirting soda-water and firing revolvers straight into the audience being reminiscent of the panic caused by a train steaming on to the screen in the nickelodeon days.

AUDIOSCOPIKS is claimed to be the first short ever to get a world pre-view première at Grauman's Chinese Theatre in Hollywood, and the usual predictions followed that it was going to revolutionise screen technique. However, from all accounts, the picture is little more than a bunch of tricks.

How it Works

Stereoscopy, the sense of depth that is the normal condition of two-eyed vision, is the result of unconscious superimposition of two different images, each received by one eye. To get this effect photographically, two different images must be photographed, and projected simultaneously on to the screen. Each image must be received by one eye only of the spectator.

In AUDIOSCOPIKS the method used was as follows: two cameras were joined together with their lenses eye-distance apart. Two different negatives were thus obtained corresponding to the two different images received by the eyes.

The two negatives were then printed on to a single positive, one being printed in green, the other in red. This composite red and green print is called an anaglyph, and when projected is a blur, since the red and green pictures do not exactly coincide. To give the picture life, the audience is served out with cardboard spectacles, having one eye-piece green, one red; by this means each eye receives one image only, and the result is claimed to be a stereoscopic picture.

Reports Conflict

Conflicting reports are: "AUDIOSCOPIKS is running at a small news-reel theatre in Barcelona. General impression from two viewings is that it is nothing to shout about, and that the effect obtained is only stereoscopic in patches. Objects seem only to appear three-dimensional when they approach very near to the camera. The background seems to remain strictly two-dimensional. The film is devoted only to the more obvious tricks, such as the effect of a trombone slide being poked towards the camera, or a girl squirting a siphon at the audience. The Barcelona audience reaction was lukewarm, but it must be remembered that the Pete Smith commentary was lost on them."—*W.F.N. Spanish Correspondent*.

"Audience enthusiastically acclaimed this novelty short as the greatest entertainment ever to be presented on any screen."—*Bob Smith, of*

Grauman's Chinese Theatre, in a cable to Pete Smith.

"As a distinctive novelty that gives new thrills, *Audioscopiks* should excite much comment . . . Seltzer is made to squirt from a siphon directly into your eye, a base-ball is hurled directly at your head, and a mouse crawls on the hair of the person sitting in front of you. When Pete Smith finishes having his fun with these objects, he takes you on an automobile ride, which is so realistic that everyone involuntarily lurches forward as the car pulls up short behind a truck."—*Motion Picture Daily*.

DUTCH SOUND SYSTEM FOR AMATEURS

Multifilm, a Dutch firm operating in Haarlem, has introduced a new machine for 16 mm. sound recording designed on professional lines. Hitherto, 16 mm. recording has mostly been confined to recording the sound on the same film as the picture.

Multifilm allows recording of the sound on a separate film, ultimately to be combined with the picture in the show copy by printing.

Mathematicians to make Movies

ROBERT FAIRTHORNE, research-man and mathematician attached to the Royal Aircraft establishments at Farnborough, and Brian Salt, now with G.B.I., are embarking on the independent production of mathematical films. They are planning to develop a purely visual notation.

Their aim is to make mathematical conceptions visually apparent, thus bringing the teaching of mathematics into line with the teaching, by the use of models and diagrams, of mechanics, statics and dynamics. Among other things, it is hoped that the films will present in concrete form problems which students now only too often learn to solve by rule-of-thumb methods, and without appreciation of their general significance.

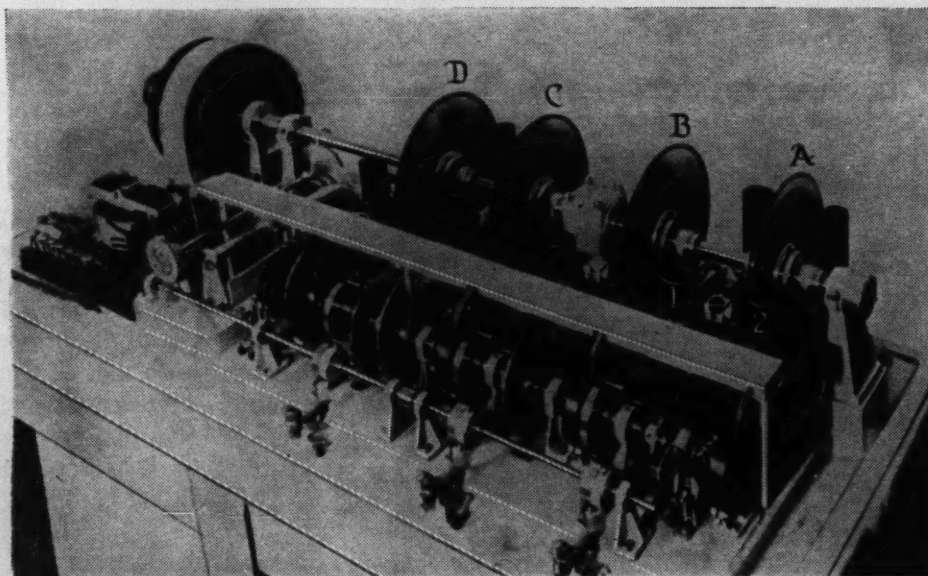
The films are intended for higher-grade mathematical students (though we hope that Fairthorne and Salt will not forget the needs of children just starting their first lessons in arithmetic and the decimal system). Among other things they will present the general aspects of different types of differential equations. It is understood that prints (35 mm. or 16 mm.) will be available at cost to those who require them.

HERE IS THE TALKING CLOCK

A, B, C and D are transparent revolving sound discs.

At either side of each disc is an exciter lamp (1) and corresponding photo-electric cell (2).

Between the two is a lens marked



Andrew Buchanan is shortly to include in his Gaumont *Cinemazine* an item dealing with the Post Office's new *Talking Clock*.

This automatic voice, designed and built at the Post Office's Dollis Hill Research Station, will make its first public appearance on July 1st. From that day on, when a telephone user dials T I M, the Girl with the Golden Voice will tell him the time to an accuracy of one-tenth of a second.

Each time-announcement is built up from certain phrases such as "At the third stroke," "it will be," and "precisely," with the hours, minutes and seconds appro-

priately interspersed. The actual time is indicated by the last of three "pips," similar to the B.B.C. time signal.

The phrases and the hours, minutes and seconds are contained on four concentric sound tracks re-recorded from film on to revolving glass plates. Light-beams are focussed on the sound tracks, and the light passing through the plates falls on to photo-electric cells. Reproduction of the speech is effected by means similar to those used in cinemas. The resulting volume is sufficient to supply two hundred telephones.

The clock is to be housed in the "Tandem" Toll exchange in Holborn.

Fox "Magic Carpet" Series Tops the Bill for Travel

Isaac James continues his discussion on travelogues begun in last month's issue.

A progressive step toward better travel films was taken by the Brothers Warner when they engaged the services of Newman, the world-famous traveller and lecturer. Unfortunately, Newman was not given the best in technical assistance. He had the originality to arrange his pictures by subject rather than by locality. But the high speed required to make the films move along without monotony left no time for the charming, instructive, understanding little talks with which he used to accompany them when he showed them from the lecture platform.

The best part of Newman's contribution was therefore lost, but at least the series proves that an experienced traveller knows where to look for colour, for human interest, for vital subjects, and knows how to tell about them when he gets home.

News Service Production

The best of all travel film series, to my mind, was that produced by the Fox Film Corporation under the title of *The Magic Carpet*.

For a long time these were made by members of Fox News Service stationed in various parts of the world. The newsmen knew their job photographically, and remained in remote places long enough to gather a great deal of usable material, or else had time enough to wait for something interesting to happen.

The best travel film I have ever seen, it had for subject China's Yellow River, was produced in this way. In ten minutes it managed to convey an amazing number of varied facts about the cities through which the river flows, the people who live and work along its banks, and the countryside to which it brings both fortune and disaster.

Every sequence was visually brilliant, dramatically moving, and a record of some type of pertinent action. It reproduced both beauty and horror, but both were palatable and of engaging interest.

As is usual in such affairs, the man or men who made it were not mentioned in the credit title, and so I take this opportunity of paying tribute to the nameless artist.

Feature Length Subjects

There are also sporadic attempts made by the major film companies to present travel films of

feature length. One might suppose that the added time would offer opportunities for more thorough and satisfying treatment, but other difficulties are encountered. The Martin Johnsons, who are certainly pioneers in natural history recording, are apt to pad their African pictures with long portions that are of no interest to non-big-game hunters.

Most producers feel that a long film must have a plot, and many so-called "expedition" films merely provide an exciting setting for an unusually vapid story.

Emphasis is often placed on misleading material in order to achieve fake thrills, and normal customs are rejected as being undramatic.

Van Dyke was lucky in having Peter Freuchen's *Eskimo* as a basis for his Arctic picture; Flaherty, probably the highest touted of all travel directors, seems to scorn his luck, and threw away Synge's "Aran Islands" when he made his picture about an Irish shark. In the old silent days Schoedsack and Cooper brought back really intelligent films from the Near East, but both of those adventure-some spirits have departed to happier hunting grounds in Hollywood.

The Film Explorer

It's about time we had a new school of reporting explorer, who would fearlessly scour our civilisations with both camera and microphone, and whose talents will encompass both these extremely complicated arts, travelling and film-



C. W. Herbert made most of the "Magic Carpet" series for Fox. Is now on "March of Time"

making. For since the capital requirements are comparatively small, many young people choose the travel field as the place to begin their film

apprenticeships; in spite of the absence of the technical aids provided in even the most primitive studios, and in spite of the added difficulties in the selection and arrangement of material.

Long ago, the American philosopher, Emerson, made the point that a traveller can take away from a country only what he brings there. We need travel film producers with culture, background, tempered senses of human value, taste and the knack of making movies. Here, if anywhere, are we confronted with an art in which creation is essentially criticism. Unfortunately, most men blessed with the ability to express universal criticism in the motion picture have found secure niches in the world's film centres.

The Travel Film of the Future

Perhaps the day of the travel film is over. We can still learn much about strangers from the films they produce in their own countries. Barring language difficulties, this may even be the best way. But if we are to send emissaries we had better do it quickly; for the Fox Company has announced the discontinuance of the *Magic Carpet* division, and M.G.M. has given Fitzpatrick new contracts for a series in colour.

You remember the colouring of post-cards did nothing to inspire the messages written on their backs. What travel films need is sharpening and contrast; the addition of colour will only blur and besmudge the real issues.

A view of the Eiffel Tower, even though the background is a blue spring sky, is no longer worth the price of a glass of beer to most of us. If we are to leave our Battersea hearths we might as well travel *de luxe*.

News-reel Clips

Pity some of the boys can't find a few new angles for the Boat Race. Footage dull as the race.

* * *

Good work by Movietone on trial flight of new Zepp. Special ten-minute reel issued, intelligently shot.

* * *

March of Time reel now plays in 6,600 theatres throughout the world—720 of them in Great Britain.

* * *

Duff-Cooper's recruiting speech for G.B. News was badly received in a number of cinemas. The Peace people seem to mean business.

48½ MILLION PEOPLE

saw advertising films last year made and distributed by

Publicity Films Ltd

Managing Director : G. E. Turner, Filmicity House, Upper St. Martin's Lane, W.C.2

the largest organisation in Europe wholly engaged in the production and distribution of advertising films. Every film is written, cast, produced, and directed by film experts working with specialists in marketing and advertising

COCKALORUM

"W.F.N.'s" aureole of bird-seed is awarded this month to the drama critic of the "News Chronicle" for the following sentence:—

"Without wishing to detract from the popularity of the entertainment I was astonished by the decency of their clothing."

* * *

"English companies are still under the impression that no film is worth producing unless it drags in a shower-bath or bath-tub scene. Indulgence of this childish obsession involves the risk of losing important and essential dialogue."—(Mr. Cresswell O'Reilly, the chief Australian Commonwealth film censor, in his annual report, quoted by "The Cinema".)

* * *

The Reverend Father John O'Donnell has served for many years as ecclesiastical technical adviser on M.G.M. productions.

What does he do on Sundays?

* * *

"I resent anyone who has ever been mean to Mr. von Sternberg. I cross them from my list of friends. I stare at them like so much glass."

Marlene Dietrich.



Veteran Exhibitor expresses his opinion of Movie Business



Copyright by Vicky Publications

"Controversial?"

DANIEL DEFOE ON THE EMIGRES

"I have indeed heard my father say that he was pestered with a great many of those who for any religion they had might e'en have stayed where they were, but who flocked over hither in droves for what they call in English a livelihood; hearing with what open arms the refugees were received in England, and how they fell readily into business, being by the charitable assistance of the people in London encouraged to work in their manufactures, and that they had a much better price for their work than in France and the like."—1724.

* * *

"I'm a right guy. But this talk of marriage—marriage—marriage is driving me nuts."

Joan Crawford.

Sayings of the Month:

"OH, it's silly, I suppose, but I'd like to make a film of 'Wuthering Heights.' I've always wanted to play Emily. And then there's 'St. Joan' and, perhaps, 'Mary Rose.' And 'Shirley.'" NOVA PILBEAM.

"ONE should not look at films after eating." BERT BRECHT.

"I am glad to get away from the darkness of the Censor's sin filter to see beautiful pictures in broad daylight."

J. A. MONTGOMERY,
I.F.S. Film Censor.

MASTER-STROKE BY "SCREENCOMBER" IN KINE WEEKLY.

"For various reasons Ramon Novarro always reminds me of a deer. Not only is Ramon swift and graceful, but his eyes are the gentle black, beautiful eyes of the charming forest creature."

—From an article in *Picture Play*.

James, my gun!

BACK NUMBERS

G.B. Studios—well-known catacombs in Shepherd's Bush—have installed a system of numbered lights to attract the attention of anyone who is wanted and cannot be found. Each executive has a number.

Every office has a board of lights with corresponding numbers. When a particular executive is wanted, his number flashes up all over the building. The theory is that he is bound to see it, and return to his base.

How far this method of tracing missing executives is successful is a debated point. But it gives welcome relief in conferences. Between argument, confabulators lay odds on which number will turn up next, backing their favourite.

Ready Immediately

THE ART OF FILM PRODUCTION

By **ANDREW BUCHANAN**
Author of "Films: The Way of the Cinema"

Mr. Andrew Buchanan's new book deals with the technique of production, and explains in his usual vigorous manner the fascinating details of the subject he knows so well. Stimulating and provocative, it is a book that readers of this journal will regard as a necessity. It is a great opportunity to learn from one of the foremost men in the film world. 112 pages. **5/- net.**

Of a bookseller, or direct from—

PITMAN
PARKER STREET, KINGSWAY, W.C.2

CONTEMPORARY POETRY & PROSE

THE NEW SIXPENNY MONTHLY

Number One, now on sale, contains work by:

William Empson

E. E. Cummings

Dylan Thomas

David Gascoyne

Gavin Ewart

The second (June) number will appear in connection with the

Surrealist

exhibition, opening at the New Burlington Galleries on June 11th, and will include translations of:

ANDRE BRETON · PAUL ELUARD · BENJAMIN PERET
GISELE PRASSINOS · TRISTAN TZARA · RENE CHAR
GEORGES HUGNET · E. L. T. MESENS · GUI ROSEY



Edited by Roger Roughton, at 1 Parton Street, W.C.1

Yearly subscription 7/- (in the U.S.A. \$1.75, in France 30 Fr.)

THE EVERYMAN CINEMA THEATRE

OPPOSITE HAMPSTEAD
TUBE-STATION

Telephone HAMPSTEAD 2285

SPECIALISES IN
INTERNATIONAL
DOCUMENTARY
AVANT-GARDE FILMS

SPECIALLY SELECTED SHORTS
IN EVERY PROGRAMME

LIBRARY, BOOKSTALL, MAILING LIST, CAR PARKING
FACILITIES, SEATS BOOKABLE

PLEASE SEND A POST-CARD FOR FULL DETAILS OF PROGRAMMES

May-June Films
include:

BONNE CHANCE!

NIGHT MAIL

SHIP OF ETHER

**ALL QUIET ON THE
WESTERN FRONT**

BLACKMAIL

THE FRONT PAGE

**TROUBLE IN
PARADISE**

SANS FAMILLE

MONTE CARLO

LA MATERNELLE

217-218 Temple Chambers

Temple Avenue, E.C.4

(CENTRAL 2483)

IS THE NEW **BUSINESS** ADDRESS OF

"WORLD FILM NEWS"

●
All communications regarding subscriptions,
trade supplies, advertising and other busi-
ness matters, should be sent to this address.



**NO
SOOTHING SYRUP
for the self-satisfied:**

no retired major has ever been found decaying in a club armchair behind its open pages. If you are a supporter of the status quo, we guarantee to infuriate you; if you feel that all's not well with the world, here's food for thought—either way you can't afford to miss

LEFT REVIEW

6d. each month: ask for it at your newsagent

LEFT REVIEW · 2 PARTON STREET · W.C.1 · (HOL. 7565)

"WORLD FILM NEWS"

is published on the 18th of every month—Price 6d.

THIS IS WHAT IT'S ABOUT:

All the news that matters in the film world.
Production plans and policies at home and abroad.
News about the men who matter in films to-day.
Articles by leading members of the film industry.
News of all technical developments.
Complete section on **Colour** in each issue.
The advance of **Television**, and its relation to cinema.
Special attention given to the **Documentary** field (W.F.N. directors include John Grierson and Basil Wright).
Film Journalism—the development of the **News-reel**.
News and Articles on **Cartoons, Shorts** and **Travelogues**.
W.F.N. tells you everything that is being done **creatively** in **Broadcasting**.
News from the **Film Societies** (W.F.N. is the organ of the Federation of Film Societies).
Advertising and **Publicity Films**.
Special Page for **Amateurs**.
Great Sayings of the Stars (W.F.N. includes a "Cockalorum" page in each issue).
Music in Films and Radio—each month a famous composer gives his views on this important subject.

Those are some of the things W.F.N. has told you about in this, and previous issues. Here are some new features that are making their appearance with our next:—

Forecasts for the Filmgoer—what there is to see this month AND NEXT.

Foreign Films Guide.—W.F.N. will give you the times and towns where you can see Continental and other films of specialised interest; and will give you, when possible, the programmes of the specialised theatres in London.

Where to see Documentaries.—W.F.N. will tell you where and when you can see the best documentaries (it will publish bookings of the G.P.O. Film Unit, G.B.I., Strand Films, Publicity Films, etc., etc.). W.F.N. has received a growing demand for MORE—more articles, more illustrations, more news, more subjects. We are going to give MORE.

There's a useful subscription card included here. The best way to make sure you know everything that matters in films is to fill in this card (you've got several choices how to do this), and put it in the nearest pillar-box (no stamp required). If you'll drop us a line with the names and addresses of any of your friends you think would be interested, we will gladly send them a specimen copy too.

CLASSIFIED ADVERTISEMENTS—PATENTS

The Proprietor of British Patents Nos. 290372 and 319302 for MEANS FOR PRODUCING A STRAIGHT LINE MOTION OF LENSES IN KINEMATOGRAPH APPARATUS OR OF OTHER OBJECTS is desirous of entering into negotiations with interested parties for the granting of licences thereunder on reasonable terms or for the sale of the Patent outright. Communications please address to Messrs. DICKER, POLLAK, MERGER, TENCH & MEYER, Chartered Patent Agents, 20-23 Holborn, London, E.C.1.

WHERE IS SYLVIA?

LONDON WEEK'S Cinema Information is absolutely inclusive and absolutely fool-proof.

Do you want to know where you can catch "Mutiny on the Bounty," "Desire," "Milky Way," on their general release? Look in LONDON WEEK.

What time does the big picture start at the Empire? Look in LONDON WEEK.

Where can you see Sylvia Sidney in the West End? Look in LONDON WEEK.

Where in the Districts? Look in LONDON WEEK.

What's on at the little cinema next door to your Tube Station? Look in LONDON WEEK.



SYLVIA SYDNEY

"Mary Burns,
Fugitive"

LONDON FILMGOERS SWEAR BY IT. WHY? LOOK IN "LONDON WEEK."

LONDON WEEK

tells you everything

21 Panton Street, W.1. Whi. 4181.

WHAT'S ON
WHERE
WHEN
HOW GOOD
HOW MUCH

Every Friday

2d.

ON ALL LONDON
BOOKSTALLS

*For the Student and the Professional Worker
in Screencraft*

The Kinematograph Weekly

has for nearly thirty years proved as valuable a guide and friend as it has for the commercial and distributing members of the Industry.

30/- per annum. Post free in U.K. and Canada. Other Countries, 50/-. *The Subscription includes the Monthly Technical Supplement.*

*The First Film Trade Paper in the World—in
Time and in Status*

KINEMATOGRAPH PUBLICATIONS LTD., 85 LONG ACRE, LONDON, W.C.2

WORLD FILM NEWS is owned and controlled by Cinema Contact Ltd. Registered Office: 24 N.W. Thistle Street Lane, Edinburgh 2. Published from 1-3 St. Paul's Churchyard, E.C.4 (Telephone: City 5641) and printed by Lund, Humphries & Co. Ltd., at The Country Press, Bradford. Editorial and Advertising Offices: Oxford House, 9-15 Oxford Street, W.1 (Telephone: Gerrard 6080 and 3773). *Made and Printed in Great Britain.*